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What Mayor Lee and four new supervisors mean for San Francisco P10

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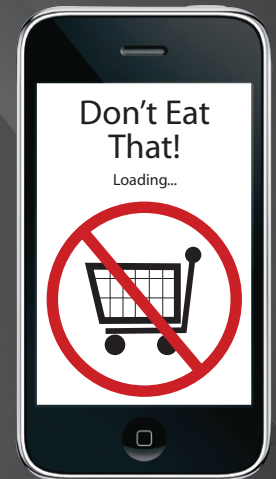
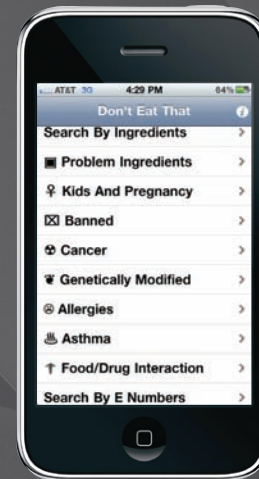
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EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

I talk to the Unitarians sometimes. I'm not much for church myself, but the Unitarians are pretty mellow. My neighbor, who grew up Unitarian, tells me that Unitarians "believe in one God ... at most." There's even an atheist caucus at the Unitarian Church on Franklin Street. That works for me.

So a couple of times a year, they invite me to come and talk to their discussion forum Sunday morning, before services, and I always go — sweet, wonderful people who are about as liberal as religious people get, and they actually listen to me and ask intelligent questions.

So I was there two weeks ago talking about the year ahead in local politics, and after I went on far too long complaining about a city and a society that don't want the wealthy to pay taxes, a woman walked up to the mic and made a really interesting point.

When you get your property tax bill in San Francisco, she said, there's a little box you can check to make a voluntary contribution to the arts. Why, she asked, is there nothing about contributing to the public schools?

It's not an academic point. In most states, local property taxes support local schools. In California, Proposition 13 forced the state to take on that responsibility. Now the state's broke, and education has taken huge cuts. And even if San Francisco wanted to put more local money into the schools, the local budget has no extra room, either.

But almost everyone who owns property in San Francisco is getting

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Politics Blog:
John Ross, poet,
author, hellraiser,
dies at 72.

THIS MODERN WORLD

by TOM TOMORROW



Lee should stop the recycling eviction

EDITORIAL Mayor Ed Lee needs to demonstrate, as we noted last week, that he's making a clean break from the politics and policies of the Newsom administration — and there are things he can do immediately to reassure San Franciscans that he's going to offer more than another 11 months of a failed administration.

He can start by calling off the eviction of the Haight Ashbury Neighborhood Recycling Center.

The move by Newsom to evict the recycling center, on the edge of Golden Gate Park, was part of his administration's war on the poor. It made no sense from a financial or environmental perspective. The center, which pays rent to the city, would be replaced by a community garden, which would pay nothing. The center creates green jobs that pay a living wage; all the workers would be laid off under Newsom's

plan. The center also operates a native plant nursery and provides a drop-off recycling site for local businesses.

A community garden makes only limited sense in a shady area that gets fog most of the year.

The only reason Newsom was determined to get rid of the place is that low-income people who collect bottles and cans around the city (an environmentally positive activity, by the way) come by the center to drop them off and pick up a little cash. Some of the wealthier residents of the Haight don't like poor people wandering through their neighborhood. It's class warfare, declared by the Newsom administration — and Lee, who got his start as a poverty lawyer, doesn't have to tolerate it.

Lee should direct the Recreation and Parks Department to cease the eviction proceedings

and negotiate a long-term lease for the Frederick Street site.

It seems like a small item in the long list of issues the new mayor will have to deal with — but the HANC recycling center has strong symbolic importance. Ending the eviction and allowing the center to stay would be a sign that Lee intends to be a mayor who is willing to work with the progressives and that he's not going to try to solve all the city's problems by blaming, harassing, and criminalizing people who are barely surviving in San Francisco.

The new mayor could take another simple step toward broad credibility by opening up his office — to the public and the press. Under Newsom, Room 200 was an unfriendly place to outsiders, and often the news media were treated as enemies. Lee should start

CONTINUES ON PAGE 6 >>

The cruelest cuts

By Hannah Deveraux
OPINION Sitting alone in my apartment off Turk and Mason streets in San Francisco's Tenderloin district, I try not to let myself slip back into depression or anxiety over my finances. My apartment is small, an adjective that makes it sound bigger than it really is. Still, it's mine. I am able to pay rent through my Supplemental Security Income (SSI) check, and when my disability claim was first approved, I was relieved.

It had been a nearly two-year uphill battle with the Social Security Administration, and even after my benefits were approved, I still spent an additional three months living out of various shelters while I waited on several housing lists. But then the call came from my social worker at the shelter that I had been placed in a hotel in the Tenderloin, and I was excited to be out of shelters once and for all.

I am not someone who is easily given over to making hyperbolic statements, so I cannot say that I was ever happy to have to be living off SSI. Nevertheless, I was happy to have a roof over my head rather than a rain-soaked cardboard box, and I was thankful to have Medi-Cal. After all, San Francisco is just about the only place where transgender woman like myself can get affordable or free healthcare and be treated with dignity from our providers.

Little did I realize that being treated with dignity by our government was no longer in the cards.

It began when many of my friends, also on SSI or Social Security Disability Insurance (SSDI), started complaining about

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EDITOR'S NOTES

CONT>>

a great deal from Prop. 13. Warren Buffet complained about it to former Gov. Arnold Schwarzenegger; Buffet's place in Southern California has lower taxes than his home in Omaha — and the tax bills don't exactly reflect the comparative assessed values.

Now, I'm not into charity. I mean, I'm fine with charity, and people should be generous and all that, but when it comes to essential public services, charity won't cut it. Rich people should pay taxes, and elected representatives should decide how to prioritize where the money is spent.

But here we are in San Francisco, with all these wealthy people not paying fair taxes on their property and Prop. 13 seemingly set in stone. So maybe we could start a campaign. It's not hard to figure out how much you're getting away with under Prop. 13. Take the actual value of your house (come on, you know what the place down the street just sold for); multiply it by the current tax rate (it's on the invoice); and subtract the amount of your bill. Yeah, you're saving a lot of money. Some of you are saving a whole lot of money.

Then the tax collector can put a box on the property tax bill that lets you make a voluntary contribution to the public schools that reflects some of that savings. Just some, a little bit. If we all did it, we'd make a huge difference. **SFBG**

EVICITION

CONT>>

holding regular press conferences — not just stage-managed events designed to showcase one issue, but broad-ranging, open sessions where reporters can ask questions about anything his administration is doing. And he ought to direct his press office to make compliance with the Sunshine Ordinance a priority.

For starters, he could release whatever proposed budget cuts Newsom left behind. It's hard to believe the former mayor just turned them over to Lee without a list of things that were on the chopping block. The sooner the public sees where the previous administration was going, the sooner we can all determine what, if anything, Lee will do differently. **SFBG**

CUTS

CONT>>

reductions to their checks. Our benefits were cut — but the Social Security Administration wasn't telling us what had happened. Some checks were cut by as little as \$20, some \$60, and others as much as \$150.

My check was unaffected for a few months, and then the cuts started to hit me as well. I have now seen six separate reductions to my monthly check, which was \$964, and is now only \$845. Because of the cuts, I no longer have enough to meet all of my basic needs each month. Many days, dinner is a loaf of warmed up garlic bread because it's all I can afford.

But things got much worse. The government did the most inhumane thing imaginable: it took away vision and dental benefits from our Medi-Cal. Suddenly, three epiphanies about politics dawned on me: the first that the poor are sound bites for politicians; it always looks good for politicians to get their picture in the local newspaper with their arm around a smiling 60-something homeless guy. Second, the poor will always be the first minority group to have their funding for social service programs, essential food services, and low-cost or free medical care targeted in a bad economy.

The last thing I realized is that politicians don't care if the poor die — as long as they die silently and the politicians don't get blamed for it.

These days I wonder if I'll even be able to keep my housing, and I often have anxiety attacks where my heart races and I cry to myself, just out of sheer stress and worry.

The fact is, I shouldn't have to live this way. I have to wonder how amounts so small in proportion to California's \$25 billion deficit are even going to come close to making a difference.

It's unconscionable that the first thought of our government would be to steal from those who are already disabled and poor and barely getting by, those who really don't know how to advocate for themselves, and who have few allies to begin with. **SFBG**

Hannah Deveraux has a roof over her head — for now.

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CONTRIBUTING EDITORS KIMBERLY CHUN, SUSAN
GERHARD, LYNN RAPOPORT, PAUL REIDINGER, J.H.
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CONTRIBUTING WRITERS CHRIS ALBON, ROBERT
AVILA, DAVID BACON, GARRETT CAPLES, GEORGE
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THE SAN FRANCISCO BAY GUARDIAN NEWS

Uncertain developments

What will the governor's plans to abolish redevelopment agencies mean for SF?

By Sarah Phelan
sarah@sfbg.com

Gov. Jerry Brown's proposal to eliminate redevelopment agencies and enterprise zones has San Francisco officials confused about which local projects will be affected.

Currently, the state allows municipalities to redevelop specified areas by borrowing against estimated future property taxes. Brown says he doesn't want to interfere with any redevelopment bonds or commitments that have been contractually entered into — but the plan would redirect billions from development projects to schools, public safety, and other local programs.

"Redevelopment takes money from schools, cities, and counties," Brown said at a Jan. 10 budget proposal press conference. "We want to take that money and leave it at the local level for the purposes it was historically intended. That's police or fire or local activities, county, or schools."

Brown says his proposal will save the state's general fund \$2.7 billion over the next 18 months. And he wants to help cities and counties raise taxes to replace that money.

But local officials say it remains to be seen what Brown's plan means for existing obligations, and details won't emerge until the

governor releases a draft budget in March.

"I don't think we'll really know until we see what the legislation says," said Redevelopment general counsel Jim Morales. "Clearly if you have a binding contract, that's enforceable in court. The Legislature couldn't pass a law that interferes with that."

Redevelopment already has contracts related to the Hunters Point Naval Shipyard and Mission Bay. "The fact that we have an agreement is helpful. But a redevelopment plan of itself is not an agreement," Morales said. "It goes to the question of what is the obligation, who gets it, and what tools do they have to fulfill those obligations."

Morales said he believes the passage of Proposition 22 in November — which blocked the state from taking local redevelopment funds — lies at the heart of Brown's proposal.

"The way Prop. 22 was drafted doesn't give the state Legislature much room to use these funds except to eliminate redevelopment agencies," he said. "It's a legal as well as a political strategy to amend by another ballot measure or somehow modify Prop. 22."

Brown's bombshell landed just as city officials announced that a settlement had been reached with the Sierra Club and Golden Gate



Yosemite Slough will still be bridged under Lennar's massive redevelopment plan after the Sierra Club settled a lawsuit challenging that and other aspects of the project.

Audubon Society over charges that the city's environmental impact report for Lennar Corp.'s massive development proposal for Candlestick Point and the former Naval Shipyard was inadequate.

The agreement includes criteria for the design and construction of a bridge across Yosemite Slough to lessen environmental impacts and provide habitat improvements.

"A settlement that provides great benefits to people and wildlife is not one that is often achievable. We're extraordinarily pleased to have done so in this case," said Arthur Feinstein, chair of the Sierra Club's San Francisco Bay Chapter in a Jan. 8 press release.

"The agreement creates benefits for the community and the

open space, habitats, and wildlife throughout the project area," said Mark Welter, executive director of the Golden Gate Audubon Society. "The lagoon and other improvements will create an area whose beauty and ecological significance will rival Crissy Field."

Lennar's Kofi Bonner said the settlement helps clear the way for fundraising efforts. "It means we have one less lawsuit to deal with," Bonner told the Guardian at the Jan. 11 swearing-in for interim Mayor Ed Lee.

Still on the table is a suit that Bayview-based Green Action and Power (People Organized to Win Employment Rights) brought against the city's EIR for Lennar's project.

Bonner said POWER's lawsuit is about issues that the developer does not control. "POWER's suit is about toxins removal and how the Navy is handling the issue," he said.

POWER counters that it's premature for the city to certify the EIR for the Lennar project. "The problem is that we are asking the city to approve future uses at the shipyard when we don't know the result of the Navy's clean-up process," said Jaron Browne, a spokesman for POWER.

Browne said that there's nothing in POWER's lawsuit to prevent Lennar from moving forward at Candlestick Point or with rebuilding the Alice Griffith public housing project. **SFBG**



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“Redevelopment takes money from schools, cities, and counties. We want to take that money and leave it at the local level for the purposes it was historically intended.”

Gov. Jerry Brown

ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, JAN. 19

Money and politics

Alex Gibney's 2010 documentary *Casino Jack: The United States of Money* discusses the relationship between politics and money and how the almighty dollar is used to manipulate government decisions. The film uses the well known story of lobbyist Jack Abramoff to illustrate the greed, lies, and corruption in U.S. politics by following Abramoff's money trail around the world.

7:30–9:30 p.m., \$5 suggested
Humanist Hall
390 27th St., Berk.
(510)681-8699

March for Oscar Grant

Join the struggle for justice and reparations for the family of Oscar Grant, who was killed by a BART cop on New Year's Eve 2009. Meet at the West Oakland BART station and march through the historic sites of Marcus Garvey and the Black Panther movement. A rally is planned for after the march.
Noon (2 p.m. rally), free
West Oakland BART station
1451 Seventh St., Oakl.
www.inpdum.org

THURSDAY, JAN. 20

Become a climate leader

Free training for anyone interested in providing climate change workshops. Receive the tools and materials to lead community members in calculating and reducing their carbon footprint and in creating positive change throughout their communities.
6:30–9 p.m.
The Ecology Center
2530 San Pablo, Berk.
www.ecologycenter.org/climate-change

SATURDAY, JAN. 22

Pro-choice parade

Celebrate and defend the 37th anniversary of *Roe v. Wade*. March through downtown and rally for the cause — which also happens to be a counter demonstration for the annual pro-life Walk for Life parade.

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11a.m.–1 p.m.
Harry Bridges Plaza (in front of the Ferry Building)
Market and Embarcadero, SF
www.bacorr.org

Commemorate the Triangle Fire

Help build and plan the March 2011 events for the 100th anniversary of the Triangle Shirtwaist Factory fire, the most disastrous industrial event in New York City history. The fire led to legislation requiring improved factory safety standards and helped spur the growth of the International Ladies Garment Workers Union.
11a.m.–1 p.m., free
City College of San Francisco,
Mission campus
1125 Valencia, Room 277, SF
(415) 867-0628

Talking truth

Cambiz A. Khosravi's film *A Really Inconvenient Truth* goes a step beyond Al Gore's popular documentary by framing the current climate crisis within the context of capitalism.
7–9 p.m., free
Niebl-Proctor Marxist Library
6501 Telegraph, Oakl.
(510) 595-7417

SUNDAY, JAN. 23

Radical roots sing-a-long

Sing along to your favorite old-timey songs of struggle and dissent. This session focuses on songs from the civil rights and labor movements. Don't know the words? Lyric sheets provided.
5 p.m., donation
Modern Times Book Store
888 Valencia, SF
(415) 282-9246

To Haitian women

Ayana Lobossiere, Judith Mirkinson, and Leslie Mullin — who recently visited Haiti and interviewed hundreds of Haitian women — report on the remarkable grassroots women's groups working to rebuild Haiti, end the cholera epidemic, fight for democracy, and advocate for the people.
5:30–8:30 p.m., free
Albany United Methodist Church
980 Stannage, Albany
(510) 526-7346 SFBG

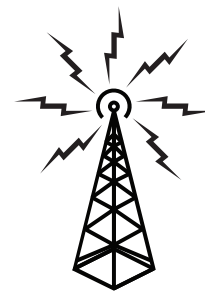
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POLITICS

SFBG Radio rehashes Jerry Brown's first week in office. Plus, gun control fallout from Tucson — and we agree with C.W. Nevius on something?



NOISE

A New Zealand road trip inspires SFBG photog Ariel Soto's shots of Willie Nelson's show at the Fillmore. Plus, high note reports from concerts around the Bay



PIXEL VISION

Eyes on the road: street artist provocateur Dan Witz's new pieces will have you swerving. Plus, scenes from queer performance hot spot SQUART and more



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By Rebecca Bowe,
Steven T. Jones, Sarah Phelan,
and Tim Redmond
news@sfbg.com

SF's new political era

What Mayor Lee and a new board mean for the city

You can argue about what the word “progressive” means, and you can argue about the process and the politics that put Ed Lee in the Mayor's Office. And you can talk forever about which group or faction has how much of a majority on the San Francisco Board of Supervisors, but you have to admit: this city has just undergone a significant political realignment.

Some of that was inevitable. The last members of the class of 2000, the supervisors who were elected in a rebellion against the sleaze, corruption, and runaway development policies of the Willie Brown administration, have left office. Gavin Newsom, the mayor who was often at war with the board and who encouraged a spirit of rancor and partisanship, is finally off to Sacramento. For the first time since 1978, the supervisors will be working with a mayor they chose themselves.

For much of the past 15 years, progressive politics was as much about stopping bad things — preventing Brown and then Newsom from wrecking the city — as it was about promoting good things. But the “politics of anti,” as San Francisco State political scientist Rich DeLeon describes it, wasn't a central theme in the November elections, and this generation of supervisors comes into office with a different agenda.

Besides, one of the clear divisions on the board the past seven years was the Newsom allies against the progressives — something that dissipated instantly when Lee took over.

But the realignment goes deeper.

Until recently, the progressives on the board had a working majority — a caucus, so to speak — and they tended to vote together much of the time. The lines on the board were drawn almost entirely by what Newsom disparagingly calls ideology but could more accurately be described as a shared set of political values, a shared urban agenda.

There are still six supervisors who call themselves progressives, but the idea that they'll stick together was shattered in the battle over a new mayor — and the notion that there's anything like a progressive caucus died with Board President David Chiu's election (his

majority came in part from the conservative side, with three progressives opposing him) and with Chiu's new committee assignments, which for the first time in a decade put control of key assignments in the hands of the fiscal conservatives.

A PROGRESSIVE MAJORITY?

The progressive bloc on the board was never monolithic. There were always disagreements and fractures. And, thanks to the Brown Act, the progressives don't actually meet outside of the formal board sessions. But it was fair and

would seek reelection in November, or try to find an acceptable interim mayor? The rules that barred supervisors from voting for themselves made it more tricky; six votes were not enough to elect any of the existing members. And, not surprisingly, some of the progressives had mayoral ambitions themselves.

When state Assemblymember Tom Ammiano — who would have had six votes easily — took himself out of the running, there was no other obvious progressive candidate. And with no other obvious candidate, and little opportunity for open

gone. Sups. David Campos, John Avalos, and Ross Mirkarimi, now the solid left wing of the board, voted for Avalos. Chiu won with the support of Mar, Sup. Jane Kim, and the moderate-to-conservative flank.

Now the Budget Committee — long controlled by a progressive chair and a progressive majority — will be led by Carmen Chu, who is among the most fiscally conservative board members. The Land Use and Development Committee will be chaired by Mar, but two of the three members are from the



Ed Lee takes the oath of office from Judge Katherine Feinstein as former Mayors Willie Brown and Gavin Newsom look on. | PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

accurate to say that, most of the time, the six members of the board majority functioned almost as a political party, working together on issues and counting on each other for key votes. There was, for example, a dispute two years ago over the board presidency — but in the end, Chiu was elected with exactly six votes, all from the progressive majority that came together in the end.

That all started to fall apart the minute the board was faced with the prospect of choosing a new mayor. For one thing, the progressives couldn't agree on a strategy — should they look for someone who

discussion, the progressives couldn't come to an agreement.

But by the Jan. 4 board meeting, five of the six had coalesced around Sheriff Mike Hennessey. Chiu, however, was supporting Ed Lee, someone he had known and worked with in the Asian community and whom he considered a progressive candidate. And once it became clear that Lee was headed toward victory, Sup. Eric Mar announced that he, too, would be in Lee's camp.

A few days later, when the new board convened to choose a president, the progressive solidarity was

moderate side. Same goes for Rules, where Sup. Sean Elsbernd, for years the most conservative board member, will work with ideological ally Sup. Mark Farrell on confirming mayoral appointments, redrawing supervisorial districts, and promoting or blocking charter amendments as Kim, the chair, does her best to contain the damage.

You can argue that having independent-minded supervisors who don't vote as a caucus is a good thing. You can also argue that a fractured left will never win against a united downtown. And both arguments have merit.

But you can't argue any more that the board has the same sort of progressive majority it's had for the past 10 years. That's over. It's a new — and different — political era.

What happens now? Will the progressives hold enough votes to have an influence on the city budget (and ensure that the deficit solutions include new revenue and not just cuts)? What legislative priorities will the supervisors be pushing in the next year? How will the votes shake out on difficult new proposals (and ongoing issues like community choice aggregation)?

Mayor Lee has pledged to work with the board and will show up for monthly questions. How will he respond to the sorts of progressive legislation — like tenant protections, transit-first policies, immigrant rights measures, and stronger affordable housing standards — that Newsom routinely vetoed?

How will this all play out in a year when the city will also be electing a new mayor?

IDENTITY POLITICS?

When Sups. Chiu, Mar, and Kim broke with their three progressive colleagues to support Chiu for board president — just as Chiu and Mar helped clear the path for Ed Lee to become mayor days earlier — it seemed to many political observers that identity had trumped ideology on the board. There's some truth to that observation, but it's too simple an explanation. There's also the fact that Chiu strongly supported Kim, who is a personal friend and former roommate, in her election, so it's no surprise she went with him for board president.

And the phrase itself is so laden with baggage and problems that it's hard to talk about. It has come to signify a wide range of political activity and theorizing founded in the shared experiences of injustice of members of certain social groups. “Rather than organizing solely around belief systems, programmatic manifestoes, or party affiliation, identity political formations typically aim to secure the political freedom of a specific constituency marginalized within its larger context,” says the Stanford Encyclopedia of Philosophy, an ongoing research project by the students and faculty at Stanford University.

Although the notion of identity politics took hold during the social movements of the 1960s and '70s — when liberation and organizing movements among women and var-

ious ethic and other identity groups fed a larger liberal democratic surge that targeted war, economic inequity, social injustice, and other issues — it's also a political approach that has divided the populace.

“One of the central charges against identity politics by liberals, among others, has been its alleged reliance on notions of sameness to justify political mobilization,” says the Stanford Encyclopedia. “Looking for people who are *like* you rather than who share your political values as allies runs the risk of sidelining critical political analysis of complex social locations and ghettoizing members of social groups as the only persons capable of making or understanding claims to justice.”

Mar explains that the reality of identity politics and whether it's a factor in the current politics at City Hall is far more complex.

“With me, David Chiu, and Jane Kim as a block of three progressive Asians — and I still define David Chiu as a progressive though I think some are questioning that — we all come out of what I would call a pro-housing justice, transit-first, and environmental sustainability [mindset],” Mar told us. “But I think because of our ethnic background and experiences, we may have different perspectives at times than other progressives.”

For example, Mar said, many working class families of color need to drive a car so they'll differ from progressives who want to limit parking spaces to discourage driving. He also has reservations about the proposed congestion pricing fee and how it might affect low-income drivers.

“I think often when progressive people of color come into office — Jane Kim might be one of the best examples — that sometimes there's an assumption that her issues are going to be the same as a white progressive or a Latino progressive,” he said. “But I think kind of the different identities that we all have mean that we're more complex.”

Campos, a Latino immigrant who is openly gay, noted that “as a progressive person of color, I have at times felt that the progressive movement didn't recognize the importance of identity politics and what it means for me to have another person of color in power.”

But, he added, “I don't think identity politics alone should guide what happens. A progressive agenda isn't just about race but class, sexual

orientation, and other things. It's not enough to say that identity politics justifies everything.”

University of San Francisco political science professor Corey Cook told the Guardian that identity has always been a strong factor in San Francisco politics, even if it was overshadowed by the political realignment around progressive ideology that occurred in 2000, mostly as a reaction to an economic agenda based on rapid development and political cronyism.

“I'm not sure that identity wasn't relevant, but it was swamped by ideology,” Cook told the Guardian. Now, he said, another political realignment seems to be occurring, one that downplays ideology compared to the position it has held for the last 10 years. “I'm not sure that

kind of city this is, versus those who see San Francisco as a city of immigrants and ideas, a place being shaped by a wider constituency than the old-timers like to acknowledge.

“I'm honored to join Sups. Elsbernd and Cohen in representing the neighborhoods they grew up in,” Sup. Mark Farrell said during his opening remarks after being sworn in Jan. 8., sobbing when he thanked his parents for their support.

As he continued, he fed the criticism of the notion of ideology-based politics that has been a popular trope with Gavin Newsom and other fiscal conservatives in recent years, telling the crowd he wanted “to turn City Hall into a place based on issues and ideas, not ideology.”

woman as mayor of San Francisco,” she added. And as the sole African American on the board, she also pledged, “I will be working to add more members of the African American community to the elected family of San Francisco.”

But what issues she plans to focus on and what values she'll represent were unclear in her comments — as they were throughout her campaign, despite the efforts of journalists and activists to discern her political philosophy. In her public comments, her only stated goal was to build bridges between the community and City Hall and let decisions be guided by the people “not political ideologies.”

Oftentimes in recent San Francisco history, identity and ideology have worked in concert, as



Board President David Chiu retained power without the support of Sup. David Campos and other progressives. | PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

ideology is dead. But the dynamics have definitely changed.”

Cook sees what may be a more important change reflected in Chiu's decision to put the political moderates in control of key board committees. But he said that shift was probably inevitable given the difficulties of unifying the diverse progressive constituencies.

“It's hard to hold a progressive coalition together, and it's amazing that it has lasted this long,” he said.

There's another kind of identity politics at play as well — that of native San Franciscans, who often express resentment at progressive newcomers talking about what

they did with former Sup. Harvey Milk, who broke barriers as the first openly gay elected official, but who also championed a broad progressive agenda that included tenants rights, protecting civil liberties, and creating more parks and public spaces.

Sup. Scott Wiener, shortly after being sworn into office, acknowledged the legacy of his district, which was once represented by Milk and fellow gay progressive leader Harry Britt, telling the crowd: “I'm keenly aware of the leadership that has come through this district and I have huge shoes to fill.”

Yet Wiener, a moderate, comes from a different ideological camp than Milk and Britt and he echoed the board's new mantra of collaboration and compromise. “I will always try to find common ground. There is always common ground,” he said.

GETTING THINGS DONE?

Chiu is making a clear effort to break with the past, and has been critical of some progressive leaders. “I think it's important that we do not have a small group of progressive leaders who are dictating to the rest of the progressive community what is progressive,” he said.

While he didn't single out former Sup. Chris Daly by name, he does seem to be trying to repudiate Daly's leadership style. “I think that while the progressive left and the progressive community leaders have had very significant accomplishments over the past 10 years, I do think that there are many times when our oppositional tactics have set us back.”

When Chiu was reelected board president, he told the crowd that “none of us were voted into office to take positions. We were voted into office to get things done.”

Some progressives were not at all happy with that comment. “I thought that was a terrible thing to say,” Avalos told the Guardian, arguing the positions that elected officials take shape the legislation that follows. As an example, he cited the positions that progressive members of Congress took in favor of the public option during the health care reform debate.

Talking about getting things done is “a sanctimonious talking point that fits well with what the Chronicle and big papers want to hear,” Avalos said. He said the Chronicle and other downtown interests are more interested in preserving the status quo and blocking progressive reforms. “It's what they want to see not get done.”

Campos even challenged the comment publicly during the Jan. 11 board meeting when he said, “It's important to get things done, but I don't think getting things done is enough. We have to ask ourselves: what is it that we're getting done? How is it that we're getting things done? And for whom is it that we're doing what we're doing? Is it for the people, or the downtown corporate interests? I hope it's not getting things done behind closed doors.”

CONTINUES ON PAGE 12 »

New era CONT.

Chiu said that, for him, getting things done is about expanding the progressive movement and consolidating its recent gains. “I think we all share a political goal. As progressives, we all share a political goal of getting things done and growing mainstream support for our shared progressive principles so that they really become the values of our entire city.”

To do that, he said, progressives are going to need to be more conciliatory and cooperative than they’ve been in the past. “I think it’s easy to slip into a more oppositional way of discussing progressive values, but I’m really pushing to move beyond that.”

The biggest single issue this spring will be the budget — and it’s hard to know exactly where the board president will draw his lines. “I have spoken to Mayor Lee about the need for open, transparent, and community-based budget processes and he’s open to that,” Chiu told us — and that alone would be a huge change. But the key progressive priority for the spring will be finding ways to avoid brutal budget cuts — and that means looking for new revenue.

When asked whether new general revenue will be a part of the budget solution, instead of Newsom’s Republican-style cuts-only approaches, Chiu was cautious. “I am open to considering revenues as part of the overall set of solutions to close the budget deficit,” he said. “I am willing to be one elected here that will try to make that argument.” But with his political clout and connections right now, he can do a lot more than be one person making an argument.

Chiu has always been open to new revenue solutions and even led the way in challenging the cuts-only approach to both the city budget and MTA budget two years in a row, only to back down in the end and cut a deal with Newsom. When asked whether things will be better this year given his closer relationship to Lee, Chiu replied, “I think things are going to be different in the coming months.”

During the board’s Jan. 7 deliberation on Lee, Sup. Eric Mar also said that based on his communications with Lee, Mar believed that the Mayor’s Office is open to supporting new revenue measures. He echoed the point later to us.

In addition to supporting the open, inclusive budget process, Mar called for “a humane budget that protects the safety net and services to the most vulnerable people in San Francisco is kind of the critical, top priority.

“I think it’s going to be difficult working with the different forces in the budget process,” he added. “That’s why I wish it could have been a progressive who was chairing the budget process.”

Mar said progressive activism on the budget process is needed now more than ever. “The Budget Justice Coalition from last year I think has to be reenergized so that so many groups are not competing for their own piece of the pie, but that it’s more of a for-all, share-the-pain budget with as many peo-

Elsbernd noted that in past years he was accused of exaggerating the negative impacts that city employees’ benefits have on the city’s budget. “But rather than being inflated, they were deflated,” Elsbernd said, noting that benefits will soon consume 18.14 percent of payroll and will account for 26 percent in three years.

“Does the budget deficit include this amount?” he asked.

And at the after-party that followed Lee’s swearing-in, Public Defender Jeff Adachi, who caused a furor last fall when he launched the ill-considered Measure B, which sought to reform workers’ benefits packages, told us he is not one to give up lightly.

“We learned a lot from that,” Adachi said. “This is still the

later adding, “But it’s hard, given that we need a two-thirds majority to pass stuff on the ballot.”

Last year, Avalos helped put two measures on the ballot to increase revenue: Prop. J, which sought to close loopholes in the city’s current hotel tax and asked visitors to pay a slightly higher hotel tax (about \$3 a night) for three years, and Prop. N, the real property transfer tax that slightly increased the tax charged by the city on the sale of property worth more than \$5 million.

Prop. N should raise \$45 million, Avalos said. “I’ve always had my sights set on raising revenue, but making cuts is inevitable.”

THE IDEOLOGY ARGUMENT

Newsom and his allies loved to use

progressives on the board has been a loosely shared urban ideology supported by tenants, immigrant-rights groups, queer and labor activists, environmentalists, preservationists, supporters of public power and sunshine and foes of big corporate consolidation and economic power. Diversity and inclusiveness was part of that ideology, but it went beyond any one political interest or identity group.

It was often about fighting — against corruption and big-business hegemony and for economic and social equality. The progressive agenda started from the position that city government under Brown and Newsom had been going in the wrong direction and that substantive change was necessary. And sometimes, up against powerful mayors and their well-heeled backers, being polite and accommodating and seeking common ground didn’t work.

As outgoing Sup. Daly put it at his final meeting: “I’ve seen go-along to get along. If you want to do more than that, if you think there’s a fundamental problem with the way things are in this world, then go-along to get along doesn’t do it.”

When Chiu announced that the new progressive politics is one of pragmatism, he was making a break from that ideology. He was signaling a different kind of politics. He has urged us to be optimistic about the new year — but we still don’t know what the new agenda will look like, how it will be defined, or at what point Chiu and his allies will say they’ve compromised and reached out enough and are ready to take a strong, even oppositional, stand.

We do know the outcome will affect the lives of a lot of San Franciscans. And when the budget decisions start rolling down the pike, the political lines will be drawn fairly clearly. Because reaching across the aisle and working together sounds great in theory — but in practice, there is nothing even resembling a consensus on the board about how the city’s most serious problems should be resolved. And there are some ugly battles ahead. **SFBG**



New blood: Four new supervisors joined the board while returning Sup. Carmen Chu (right) was named chair of the Budget Committee. | PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

ple communicating from outside as possible, putting the pressure on the mayor and the board to make sure that the critical safety net’s protected.”

CUTS WILL BE CENTER STAGE

But major cuts — and the issue of city employees pay and benefits — will also be center stage.

At the board’s Jan. 11 meeting, before the supervisors voted unanimously to nominate Lee as interim mayor, Sup. Elsbernd signaled that city workers’ retirement and health benefits will once again be at the center of the fight to balance the budget.

huge elephant in City Hall. The city’s pension liability just went up another 1 percent, which is another \$30 million”

Chu agreed that worker benefits would be a central part of the budget-balancing debate. “Any conversation about the long-term future of San Francisco’s budget has to look at the reality of where the bulk of our spending is,” she said.

Avalos noted that he plans to talk to labor and community based organizations about ways to increase city revenue. “I’m going to work behind the scene on the budget to make sure the communities are well-spoken for,” Avalos said,

“ideology” as a term of disparagement, a way to paint progressives as crazies driven by some sort of Commie-plot secret agenda. But there’s nothing wrong with ideology; Newsom’s fiscal conservative stance and his vow not to raise taxes were ideologies, too. The moderate positions some of the more centrist board members take stem from a basic ideology. Wiener, for example, told us that he thinks that in tough economic times, local government should do less but do it better. That’s a clear, consistent ideology.

For much of the past decade, the defining characteristic of the

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Politics blog:
Extensive interview
with the new
supervisors.

GETTING THINGS DONE

The dominant narrative in City Hall in recent weeks has been the idea of progressivism versus pragmatism — or as Board of Supervisors President David Chiu put it, “getting things done” versus “taking positions.” So we talked to the supervisors about what they’d like to get done, and here’s some of what they had to say.

While Chiu’s formulation rankled some progressives, many of the items on his legislative agenda will resonate with the progressive political community, such as “creating a transit-first city,” Chiu said. “This is not just about making sure Muni is more reliable and has stable funding, but ensuring that we’re taking steps to reach a 2020 goal of 20 percent cycling in the city.”

Chiu also promised to defend past progressive reforms against attacks by downtown interests and allies on the board. “I would not be surprised if policies that have been put in place to allow for a leveling of the political playing field get challenged, and I am 100 percent committed to fighting for district elections, fighting for public financing, fighting for ranked-choice voting. I think these are all political measures that have led to the progressive and diverse politics that we have now.”

Sup. Eric Mar wants to support small business. “There’s a lot of anxiety about the economic climate for small business. We’re trying to work closely with some of the merchant associations and come up with ideas on how the city government can be more supportive of small businesses,” he said. “I’m worried about too many of the big box stores trying to come in with an urban strategy and saying that they’re different — but they sure have an unfair advantage.”

Sup. Mark Farrell said he’s focused on “trying to create a long-term economic plan here in San Francisco [and] making sure that everything that we focus on is set against that.... Jobs are a big deal, it’s something I want to focus on. There are only so many levers we can pull as a city. I think the biotech tax credits have spurred a lot of business down in Mission Bay.”

The board will be wrestling with big development projects, starting with two massive ones: the California Pacific Medical Center hospital and housing project on Cathedral Hill and the proposal to redevelop and expand the housing at Parkmerced. Sup. Sean Elsbernd called Parkmerced “hands-down, without question, the biggest issue.” In that project, he said the “tenant issue is first and foremost, and then some of the guarantees that are being proposed beyond tenant protection.”

As far as citywide issues, Elsbernd called rising pension and healthcare costs a “monster issue,” noting, “I’ve already spent a good deal of time with labor talking about it and will continue to do that.” Asked if new revenue could be part of that solution, he said, “I’m not saying no to anything at this point.”

Sup. Scott Wiener said transit was a top priority for him. “That includes working with the MTA to get more cabs on the street and making sure that the MTA collectively bargains effectively with its new powers under Prop. G,” he said, echoing a point made by Elsbernd.

Working with the nightlife community is also high on Wiener’s agenda. “I want to make sure that what we do is very thoughtful in terms of understanding the economic impacts, in terms of jobs and tax revenues, that this segment has,” he said. “With some of the unfortunate incidents that have happened, it’s really important before we jump to conclusions that we figure out what happened and why.”

Sup. Jane Kim is kicking off her first term on the board with two pieces of legislation. The first seeks to address bedbug infestations “particularly around enforcement, including private landlords,” Kim said, noting that there have also been bedbug problems in Housing Authority properties. Her second immediate goal is improved pedestrian safety, a big deal in District 6, which is traversed by freeways with lots of off-ramps leading into residential zones. “Pedestrian safety is a unifying issue for my district, particularly for all the seniors,” Kim said, citing traffic calming and speed limit enforcement as possible solutions.

Sup. Malia Cohen says her top priorities are public safety, jobs, and open space, as well as creating community benefits districts — “I’d like to see a community benefits district on San Bruno and Third Street because those are two separate corridors that could use help” — and putting an end to illegal dumping, noting that the city received a \$350,000 grant to clean up 25 such sites on public land in her district.

Sup. Ross Mirkarimi, who now chairs the Public Safety Committee, said he wants to push progressive reforms in that realm, such as “strengthening reentry programs for those coming out of the criminal justice system, because we still have an enormously high recidivism rate.”

“My hope is that this year the budget is going to be a very collaborative and open process,” incoming Budget Committee Chair Carmen Chu told us. **SFBG**

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food + drink

Beast and the Hare strikes a balance between flair and rusticity with a striking interior and comforting dishes like fritto misto.

Fritto Misto Photo by Virginia Miller; Interior Photo by Ben Hopper



Hair of the beast

By Paul Reidinger
paulr@sfbg.com

DINE If one reason to go out to eat is to partake of dishes you can't easily make yourself, another is to find ideas for dishes you *can* make yourself. I place myself

more in the latter category, and, as an ersatz Frenchman and perhaps unacknowledged admirer of French industrial espionage, I find myself peeking at dishes as they emerge from restaurant kitchens, wondering whether I could manage some version of this or that in my own kitchen or appropriate a few clever twists or wrinkles as enhancements to some quotidian staple of the repertoire. As urban voyeurism goes, this subspecies seems fairly mild and nontoxic.

Food fits a sensibility, ultimately, the same way clothes do. Some people are born to wear tuxedos and nibble foie gras from dainty toast rounds — while others (the young, mostly) look most aglow in t-shirts, cargo pants, and espadrilles, eating foil-wrapped burritos while sitting on the curb.

Extremes tend to attract the most attention, in part because they're easy to identify, but between them

lies a wide country full of distinctive treasures. In San Francisco these treasures are — I speak now of food, not clothes — the neighborhood restaurants, the places that, for the better part of 20 years, have found and held a balance between flair and rusticity. They make the kind of food you'd make at home, if you spelled *home* with a capital H and Architectural Digest was coming to shoot a photo spread; they make food that's recognizable and unimposing yet subtly sublime, at a reasonable price.

There was a bloom of these places in the early to mid 1990s, and according to this timeline Beast and the Hare, which opened at 22nd and Guerrero streets in November (in the old La Provence/Mangiafuoco space at the corner) is a latecomer, or maybe a throwback. The restaurant is good-looking — simple, royal-blue walls and generous spacing among the tables — but it's not stunning. It reminded me of someone wearing a nice pair of Levi's with a white button-down shirt and black loafers. Such a person would want honest but sophisticated food, and that's what chef Ian Marks' kitchen would give him.

Marks' résumé includes a stint at Liberty Cafe, a neighborhood light from the early 1990s, as well as Fatted

Calf and Hog Island Oyster, and so his to-the-point menu includes, not surprisingly, oysters and house-made charcuterie. You can get a satisfying arrangement of charcuterie, including lardo draped on thin slices of pink-lady apples, rabbit rillettes, and slices of smoked duck breast, along with toast rounds and a small pile of pickled vegetables, for \$14.

The pickles helped cut the sense of fattiness, we found, as did the lacinato kale (\$5), which had a light crispiness, almost like that of papadum, I associate with flash-frying. My ersatz-Frenchman self noted that the idea of handling kale (which can display an obstinacy like that of cheap steak) in this way had never before occurred to him.

Osso buco (\$18) is typically served with risotto, which, for creaminess is hard to beat. But risotto is unforgiving and tricky to time, and — in a slight inversion of the usual rule — restaurant versions often aren't quite as good as the homemade kind, at least if the home chef is reasonably attentive. Beast and the Hare's solution was to substitute white beans for the risotto, and if they weren't quite as creamy, they did give a nice textural counterpoint to the rich, gelatinous marrow sauce oozing from the core of the gigantic veal shank.

A pressed duck leg (\$18) reminded me of chicken under a brick, with crispy skin, a restrained

juiciness to the meat, and a convincingly steam-rolled look. If, like me, you have been overexposed to confit and sometimes find duck too rich and fatty, you would probably warm to this method. Further cutting the richness were a pair of nicely browned potato disks and a bed of still-crunchy chicory.

The dessert menu does contain at least one extraordinary item, and that is the beer ice cream, which appeared as a small sphere accompanying the German chocolate cake (\$8). Beer ice cream sounds gimmicky, but it did really, and pleasantly, taste of beer — as if someone had mixed suds with some heavy cream and a touch of sugar, then frozen it. A little more conventional were the beignets (\$6), like a bunch of little fried basketballs in a rack after gym class, with, on the side, a thick and bewitching orange caramel sauce. If they'd only served you the sauce, you probably wouldn't have complained. The ersatz Frenchman had to be restrained from licking the dish clean. What a beast he is. **SFBG**

BEAST AND THE HARE

Dinner: Wed.-Mon., 6-10 p.m.
1001 Guerrero, SF
(415) 821-1001
www.beastandthehare.com
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By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS After his thing he went right up to her and whispered in her ear. Here's what he said: "Are you doing anything tonight?" Here's what else he said: "Do you want to come to my hotel room?"

"Really?" I said. "You said that?"
"Can you believe it?"
"No," I said. We were sitting at a picnic table in Dolores Park, in the sun in the cold, eating sandwiches (his word for it, although ... I would agree). The sandwiches were from Bi-Rite Market, and therefore very good. "And did she come to your hotel room?" I said.

"Yes."
There were also chips involved, and apples — a regular midwinter picnic. I knew my friend was telling the truth, but still couldn't believe it.

"So, that really happens?" I said.
"Come on," he said. "All your years in bands, on tour, you never ... ?"

"No," I said. "Never."
It was so cold. Colder than it's supposed to be, in my opinion, in San Francisco. He was sitting on the bench, and I was sitting on the table, face to the sun. It helped to be that much closer to it.

"Book tours? Readings?" he said.

I shook my head. My sandwich was crunchy with carrots and cilantro, and therefore delightful. Vietnamese pork. I'm not proud of the fact, but it is, in fact, a fact: I never got laid on tour. Not on any kind of tour, ever. Not as a man, not as a woman, Sam-I-Am. Of course, I offered in my defense, the last couple tours were of senior centers and nursing homes, so ...

Then I remembered that, during the first couple tours, I was in love with one of my bandmates, so ...

Technically, I guess, I was not only getting laid after the show, like a rock star, I was also bagging the lead singer, and in this respect I was a groupie of my own band. Take that, Mr. Walks Right Up To Her.

We finished our sandwiches

and chips and apples just as the sun dropped behind some trees and that was the end of it, give or take Elton John. He wanted to know if I liked Elton John.

I thought this was a strange thing to want to know, after a sandwich. Luckily, I knew the answer right away: "Yes."

"What's your favorite album?"
"Goodbye Yellow Brick Road."

His was *Captain Fantastic and the Brown Dirt Cowboy*. Did I know it?

"No."
So of course he invites me to his house to burn me a copy. Who wouldn't? Mind you: the invitation was not whispered in my ear, so what I took home from this whole sandwichy experience was exactly that: *Captain Fantastic and the Brown Dirt Cowboy*.

Which I'm listening to as I write this.

Come to think of it, I was — until becoming beautiful and confident — almost always in love. Hey, maybe I'm bad at getting laid because I'm good at being in love. I don't know. It's a thought.

If it happens to also be true, I damn well better get over it, because, good-at-it or no, love ain't happenin'.

So.
This Saturday Ed's Redeeming Qualities is playing a reunion show in Boston. I'm 15 to 20 years older, not to mention a whole different person than I was in that band. And I'm about as single as a piece of cheese. Tell you what I'm going to do, I'm going to step off the stage at the end of this show, and Walk Right Up To ... *someone*.

I wonder who it's going to be. I know what I'm going to say, I'm going to say, "You're a butterfly, and butterflies are free to fly." Like Sweet Freedom, like my friend, I will whisper these words. "Fly away." Then we will see. **SFBG**

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VEG OUT

A resource guide for your vegetarian restaurant and shopping needs!

Boost Immunity.

It's time to boost your Wintertime immunity. Eat lots of these immune supporting foods: Carrots, spinach, squash, sweet potatoes, dried apricots, citrus, kiwi and chili or sweet peppers. All to be found at Rainbow Grocery's organic produce department. Organic dried apricots available in bulk at Rainbow!

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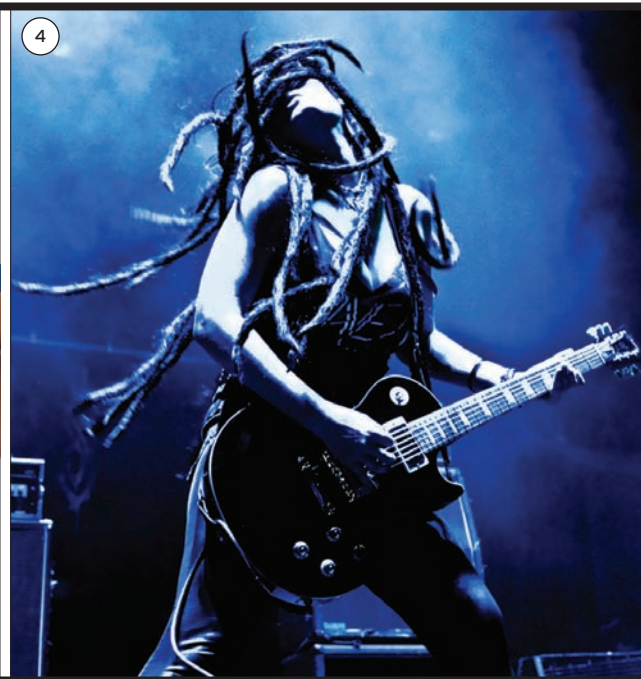
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WEDNESDAY JANUARY 19

EVENT

“20 Under 40: Stories from The New Yorker”

Leave it to The New Yorker to pull out a short story series of “young fiction writers who we will believe are, or will be, key to their generation” who makes good on the promise. The *20 Under 40* class of 1999 featured Junot Díaz, Jhumpa Lahiri, and Jonathan Franzen — before the three had soared to the forefront of modern literature. This year’s edition has now been anthologized after being run story by story in the magazine. This event at City Lights gives Left Coasters a chance to thrill to readings by the collection’s exciting West Coast names: Chris Adrian, Daniel Alarcón, and Yiyun Li. **(Caitlin Donohue)**

7 p.m., free
City Lights Bookstore
261 Columbus, SF
(415) 362-4921
www.citylights.com

EVENT

“Nerd Nite”

Last year’s megahit *The Social Network* proved that nerds are now totally mainstream (see also: Mark “Person of the Year” Zuckerberg’s face taking

up the entire cover of Time magazine). Geeks are golden (literally — Zuck’s worth like \$7 billion), so there’s no shame in hitting up “Nerd Nite,” the monthly gathering for those who enjoy celebrating the cerebral (also, drinking; it’s at a bar, after all). As you might suspect, January’s edition goes way beyond center parts and suspenders; featured smarty-pants include an engineer heading up an open-source team competing for a \$30 mil prize offered by Google to anyone who can fund, build, and land a robot on the Moon (what, like it’s hard?) and an actual (necro)neuroscientist speaking on “Scanning the Zombie Brain.” Brains: trendy, and delicious! **(Cheryl Eddy)**

7:30 p.m., \$8
Rickshaw Stop
155 Fell, SF
www.rickshawstop.com

THURSDAY JANUARY 20

MUSIC

Tobacco

Dusting off the confetti and party debris that usually accompanies Black Moth Super Rainbow’s performances, Tobacco breaks from his so-called side project to take matters into his own smokin’

hot meat hooks and show off last year’s *Maniac Meat* and his freshest slab of sound, *La Uti EP*. It’s all bewitching stuff, even without the motor-mouthed rap by Aesop Rock that graced Tobacco’s debut *Fucked Up Friends*. These days matters are less manic though plenty witchy (“Fresh Hex,” featuring Beck) with beats that land as heavily as heck (“Sweatmother”). Hex, if the Butthole Surfers can luck into a hit, who’s to say that the Pittsburgh music meister won’t have the kids singing along to “Motorlicker” or “Lamborghini Meltdown” sometime soon? **(Kimberly Chun)**

With Seventeen Evergreen and Odd Nosdam
10 p.m., \$13–\$16
New Parish
579 18th St., Oakl.
www.thenewparish.com

PERFORMANCE

Raw-Dios

Sing it, Roots (from the group’s song “Rising Up”): “Yesterday I saw a B-girl crying/ She told me that the radio’s been playing the same song all day long.” Clear Channel now owns 10 percent of all radio stations in this country, 776,000 advertising displays, and 200 major concert venues. Small wonder the truth is hard to come

by. But this stage production, starring veterans of the Teatro Campesino activist theater and the spoken word scene, finds hope: the based-on-truth story of a raunchy morning show DJ that flips the corporate script when the U.S. starts bombing Iraq in 2003. A play to hope to ... **(Donohue)**

Thurs/20-Sat/22, 8 p.m., \$16
Mission Cultural Center for Latino Arts
2868 Mission, SF
(415) 643-2785
www.missionculturalcenter.org

THEATER

Bone to Pick and Diadem

Cutting Ball Theater presents a reimagining of the myth of Ariadne, Theseus, and the Minotaur. *Bone to Pick* premiered in 2008 to critical acclaim, and now returns with its sequel, *Diadem*. *Bone to Pick* begins with Ariadne as a waitress in a diner — 3,000 years after being left on the island of Naxos, which now happens to be a deserted U.S. Army base. *Diadem* flashes back to the day Ariadne was left on Naxos by Theseus. Written by Eugenie Chan and directed by Rob Melrose, Greek mythology takes a new twist in this postmodern explanation of love, war, and complicity. **(Emmaly Wiederholt)**

Through Feb. 13
Thurs.–Sat., 8 p.m.; Sun., 5 p.m., \$15–\$50
Exit on Taylor
277 Taylor, SF
(415) 419-3584
www.cuttingball.com

FILM/COMEDY

“RiffTrax Presents Night of the Shorts”

In the tradition of *Mystery Science Theater 3000*, RiffTrax can help turn even the lamest piece of cinematic garbage into worthwhile viewing. Selling audio commentaries through its website meant to be played in sync with various current or justifiably forgotten films, the RiffTrax team wastes no opportunity to exploit plot holes or bash lame special effects and embarrassingly awful acting. As part of the SF Sketchfest, Kevin Murphy and Bill Corbett, two of the company’s founding members and former *MST3000* writers, will be ripping apart PSAs and training and safety shorts alongside comedians such as Maria Bamford, Paul F. Tomkins, and Adam Savage. **(Landon Moblad)**

9:30 p.m., \$25
Castro Theatre
429 Castro, SF
www.sfsketchfest.com

FRIDAY JANUARY 21

MUSIC

Witchburn

Jamie Nova’s voice takes no prisoners. Bluesy and deep, gritty and unfaltering — think, “Black Velvet, If You Please” but without all the drama. It makes sense considering her years of practice in her other endeavor, the AC/DC tribute band Hells Belles, as Bon Scott-Brian Johnson. In the Seattle-based Witchburn, Nova’s strong vocals are a quintessential match for straightforward rock. Guitarist Mischa Kianne, who’s been hammering away metal riffs since junior high, is her six-string equivalent. With a debut album produced by Jack Endino, the man behind seemingly every good band from Nirvana to High on Fire, Witchburn is rock incarnate. **(Kat Renz)**

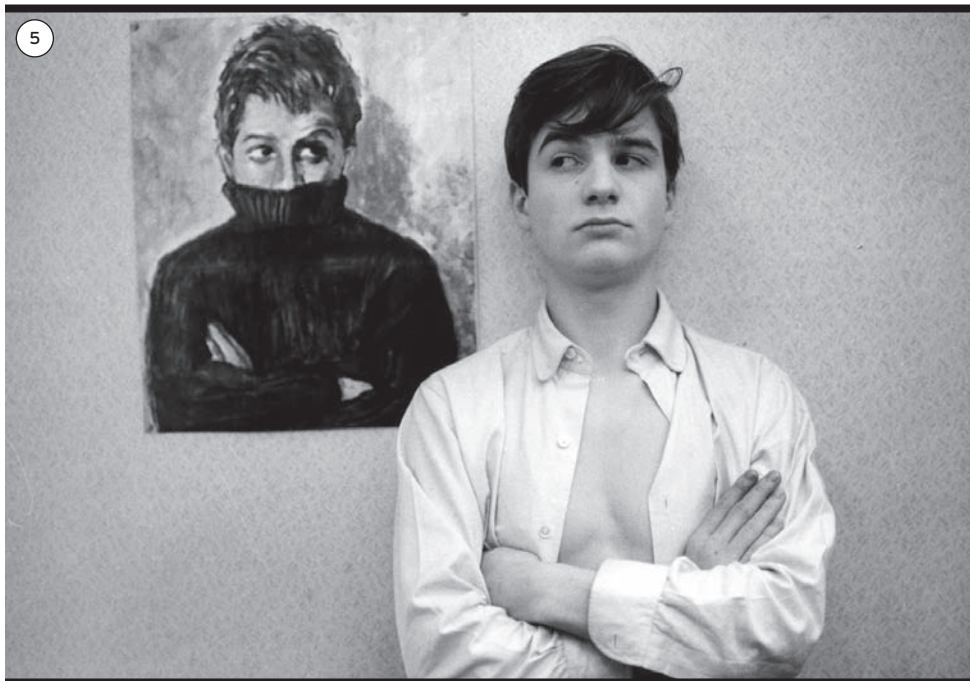
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El Rio
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www.elriosf.com

FILM

Two in the Wave and “Bringing Up Léaud: The Antoine Doinel Cycle”

Emmanuel Laurent chronicles

“She could pour a shot of tequila down his belly and slurp it out of his navel without getting splashed in the face.”



the hugely influential French nouvelle vague through the lives of its flagship auteurs in *Two in the Wave*. Raised in hardscrabble poverty, Francois Truffaut made films that reflected an increasingly sentimental yearning for the middle class. Jean-Luc Godard was raised in Swiss bourgeois comfort — yet he gravitated toward a Marxist proletarianism perversely avant-garde in the extreme. Both shared (and fought over) onscreen muse Jean-Pierre Léaud, plucked from Parisian streets to star in Truffaut’s 1959 *The 400 Blows*. One might reasonably conclude from evidence here that Truffaut, dead from a brain tumor in 1984, was the greater artist — or at least humanitarian. Yet coldly intellectual, ever-more-bilious Godard continues into his 80s, last year’s abstract *Film Socialisme* restoring him to rarefied critical if not popular favor. This dual portrait reaches an ingratiating zenith toward its end, when we see surviving interviewee Léaud growing up onscreen, anxious to please twin mentors. The Roxie’s weeklong showcase is double-billed with all five films in which the actor played Truffaut alter ego Antoine Doinel, from *Blows* to 1979’s *Love on the Run*. **(Dennis Harvey)**

Jan. 21–27, \$5–\$9.75
Roxie
3117 16th St., SF
(415) 863-1087
www.roxie.com

**SATURDAY
JANUARY 22**

MUSIC

“Jersey Score”
It’s not enough that the Situation, Ronnie, and Vinny graced a certain New York alt weekly’s 2010 *Queer Issue* cover. It’s not enough that Snooki’s novel, *A Shore Thing*, could be read as an homage to Truman Capote’s *Answered Prayers*. (Sample line: “She could pour a shot of tequila down his belly and slurp it out of his navel without getting splashed in the face.”) Nor is it sufficient that the gay community has enough G.T.L. freaks — call them gaydos — to fill a million grenade-filled hot tubs. No, now we must celebrate *Jersey Shore*’s beachy meatballs with a one-off party dedicated to “tanned-up muscle boys and fist-pumping homos that are D.T.F.” Exuberant promoter Joshua J.’s shindigs are equal parts irony and earnestness, which in this case basically equals frickle bombs no matter how you slice it. With creepin’ DJs Robert Jeffrey

and Juan Garcia playing Pauly D classics. **(Marke B.)**

9 p.m., \$5
UndergroundSF
424 Haight, SF
www.joshuaajpresents.com

MUSIC

Juan MacLean DJ set
“The” Juan MacLean, club cornerstone of heralded New York City dance punk label DFA: that affiliation goes back to Six Finger Satellite, the band in which MacLean (at that time John) played guitar and future LCD Soundsystem mastermind James Murphy produced material and ear-drum destroying live setups. Since then MacLean has transitioned to creating steady dance grooves, where drums hit hard and fast atop a background of melancholy melodies, uncompressed and rarely distorted. His recent !K7 release, *DJ-Kicks*, is a straightforward ode to house music and was labeled the best compilation of last year by DJ Mag. **(Ryan Prendiville)**

With Conor and Vin Sol, and Jason Kendig
10 p.m., call for price
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com



MUSIC

Fu Manchu
Sometimes, when I can’t get warm to save my life, I’ll bundle up, find a south-facing hillside full of sage and agave, and listen to Fu Manchu. I’ll forget I’m in San Francisco where I haven’t had tan legs in more than four years, reveling instead in that consummate blend of 1970s classic rock, 1980s SoCal punk, 1990s stoner metal, and skate-movie soundtrack sunshine. This is the band’s 20th anniversary tour, it’s playing two sets: one of its third album, “In Search of ...” from an unprecedented start to finish, and the other with songs off its first two records. Opening band Santa Cruz’s Dusted Angel is worth being on time. **(Renz)**

With Dusted Angel
10 p.m., \$12
Bottom of the Hill
1233 17th St., SF
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**MONDAY
JANUARY 24**

EVENT

“Porchlight”
This month at Porchlight, San Francisco’s “premiere storytelling series,” hosts Arline Klatte and Beth Lisick present



“Giving It Up! Stories about Quitting, Stopping, Letting Go, and Never Coming.” Featured anecdotalists this month include up-and-coming comedian and “Lazy Sunday” counter clerk Emily Heller, and working-class weirdo Scott “Meatman” Vermiere, a self-admitted expert in hiding places whose nickname is absolutely not ironic. With an ever-changing cast of yarn-spinners, there’s no way of knowing where the 10-minute tales will go. But that’s the point. **(Prendiville)**

8 p.m., \$15
Verdi Club
2424 Mariposa, SF
www.porchlightsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) “20 Under 40: Stories from the New Yorker” (see Wed/19); (2) Paige Roberts in *Bone to Pick* (see Thurs/20); (3) RiffTrax (see Thurs/20); (4) Witchburn (see Fri/21); (5) *Two in the Wave* (see Fri/21); (6) *Jersey Score* (see Sat/22); (7) *Juan MacLean* (see Sat/22); (8) *Fu Manchu* (see Sat/22)

BONE TO PICK PHOTO BY ROB MELROSE; *RIFFTRAX* PHOTO BY SETH MAYER; *TWO IN THE WAVE* PHOTO COURTESY LORBER FILMS; *JERSEY SCORE* PHOTO BY ROBERT GUZMAN

arts + culture

Fill 'er up in the Bayview and Dogpatch: Hard Knox Cafe's catfish sandwich and collard greens, left, and Auntie April's chicken and waffles.

GUARDIAN PHOTOS BY BEN HOPFER



Live from the lower east side

From Honduran baliadas to bergamot ice cream: sticking a fork in Dogpatch and Bayview

By Caitlin Donohue
caitlin@sfbg.com

CULTURE Bayview and Dogpatch rarely surface on short lists of acclaimed culinary 'hoods in the city. Which is a shame, because the wharf-side neighborhoods contain a rich mosaic of eateries, some deliciously rooted in the area's history, some exploring more experimental reaches of the palate. Head down Third Street for some cheap 'n' tasty soul food, or dive into the area's new kids on the block.

► OLD CLAMHOUSE

Old Clamhouse has been around since 1861, when its rough-and-tumble block really did have a bay view — the neighborhood, originally a salt marsh, was filled in and built over during the second half of the 1800s. The Clamhouse maintains a salty authenticity: belly up to the bar for ridiculously scrumptious seafood and an Anchor Steam. Oh, and don't

leave without a plate of Guardian Publisher Bruce Brugmann's favorite: fried clams.
299 Bayshore, SF., (415) 826-4880

► J&V CAFE

Four stars for schedule: J&V Cafe is in the wholesale produce market where workers start their day in the wee hours — and damn it, they need a plate of chilaquiles on their break! Find yourself out amid the warehouses after 1 a.m., and you can pick up anything from a cup of creamy potato soup to a marinated rotisserie chicken in this cheerful dining room.
2020 Jerrold, SF. (415) 821-7786, www.jandvcatering.com

► MR. AND MRS. MISCELLANEOUS

The latest splash from the tsunami of gourmet cone spots that swept the city Slocombe- and Bi-Rite-style. Husband-and-wife team Annabelle Topacio and Ian Flores come up with ice cream yummy enough to hold its own with the rest of the daredevil churners. Just to get you going: past flavor boards have included chicory

coffee, bergamot, lemon-verbena, Fernet-Branca, and ginger glacé.
699 22nd St., SF. (415) 970-0750

► LAS ISLETAS

Las Isletas' plato vegetariano with gallo pinto, plantains, tortillas, queso fresco, and a side salad is the kind of Central American realness that you can forget exists in this burrito town. Of course, that means meat eaters will do best here. Massive, steaming bowls of soup can be had on the cheap, and nacatamales (large tamales) and baliadas (thick, cream-filled tortilla) are winners too.
4508 Third St., SF., (415) 643-4436, www.lasisletasrestaurant.com

► AUNTIE APRIL'S CHICKEN AND WAFFLES

Auntie's got low prices, all the usual soul food suspects (oxtail dinners, what?), and a neighborhood feel that makes you want to order seconds — if only you could squeeze them into your belly. We're partial to the breakfast menu, whose No. 2 special was dubbed "the Jive Turkey": two eggs, three turkey sausages, four

turkey bacon strips, grits, and hash browns. Vegetarians, you can make a damn good meal off the sides.
4618 Third St., SF. (415) 643-4983

► HARD KNOX

Another good-for-your-soul food spot. Hard Knox's original Dogpatch locale is tiny (there's a larger outpost in the Richmond District), but don't let that stop you from grabbing a seat at its counter. We're talking conviviality over comfort here — and the food ain't bad either. Catfish sandwiches get our vote of glory.
2526 Third St., SF. (415) 648-3770, www.hardknoxcafe.com

► JUST FOR YOU

The 20-year-old Just For You packs in the Dogpatch throngs for lunch and breakfast. The menu's hangover recommendation is that old standard, the hangtown fry, an egg, bacon, onion, and oyster scramble made popular by the California Gold Rush. Finish it off with a plate of beignets? Oh my.
732 22nd St., SF. (415) 647-3033, www.justforyoucafe.com

► FRISCO FRIED

Frisco Fried is Third Street's newest entrant to the chicken and fixins game and has attracted quite a following with its unapologetically artery-clogging eats. There's a standing tally in the window informing

passersby that a) the restaurant serves "burger dogs" and b) many a brave customer has braved the beef — to the tune of a few thousand, in fact.
5176 Third St., SF. (415) 822-1517.
Facebook: Frisco Fried

► PICCINO

Our pick of the Bayview brunch bunch: Piccino. Pair your French press with a nice *cazuela* of baked eggs or a fruit bruschetta — bread made in-house topped with honey butter, roasted fruits, crème fraiche, and a bit of basil. The classily decorated dining room also serves lunch and dinner: specialties of the house include crispy, crusty pizzas and nom-nom antipasti.
801 22nd St., SF. (415) 824-4224, www.piccinocafe.com

► JUNIOR BARBECUE

Yes, that's right: Brazilian burgers. The burgers Junior sells from this traveling food truck may not go well with your São Paulo bikini, but consider it Carnaval with these mammoth meat mountains. Chose your poison by electing one of three burger "levels." No. 3 features a hot dog, ham, egg, corn, cheese, pineapple, bacon, and yeah, the burger. You've been warned. Check Junior out on weeknights until about midnight.
Napoleon and Evans, SF **SFBG**

trash pop culture news, notes, and reviews

Here, kitty kitty

VINTAGE SEXY CINEMA

"Ooh-la-la!" For decades this nonsense phrase personified "Continental" knowingness of a nature heavily suggestive to Yanks and yonks raised under the buzz-kill shadow of a nation founded by Puritans. Just what did it mean? Oral knowledge unbeknownst to Oral Roberts? Sneaky-Pete glimpses of furry minx? Houses of ill repute and burgundy upholstery? Whatever: for long decades, Americans figured Old Europe knew sensual pleasures we were too nouveau to grasp, let alone grapple with.

Hollywood evinced salacious interest in exotic European sirens from early days — seminal silent vamp Theda Bara was credited with all kinds of exotic origin, though her actual city of birth was not-so-decadent Cincinnati. Soulful exported sensuality spanned subsequent decades from Garbo and Dietrich to "heady" Hedy Lamarr and driven-snow Scandinavian (till she got pregnant and left her husband for Rossellini) Ingrid Bergman.

These celluloid goddesses were afforded regal glamour and mystique, as if the Atlantic crossing kept foreign emotions remote. But after World War II, something happened. For one thing, Silvana Mangano exposed substantial melons in the florid post-neorealist melodrama of 1949's agricultural potboiler *Bitter Rice*. She ignited a craze for voluptuous Euro-babes that lasted at least two decades, until censorship's downfall rendered merely-hinted nudity as chaste as Mary Poppins.

Those glory days of international starlet innuendo are commemorated in "Love Kittens," a new First Run Features DVD box comprising four vintage features of maximum retro spiciness. Two-star Agnès Laurent, which the sage L.A. Times then proclaimed had "a better figure than Mademoiselle Bardot!" Form-fitting duds notwithstanding, she now seems as merely cute as squeaky-clean contemporary Sandra Dee. Her first exported sensation was 1957's *The Nude Set*, a.k.a. *Mademoiselle Striptease*, in which she's a provincial student pressed to impress her fiancé by

practicing the ecdysiast art form in a Parisian basement jazz club. Fear not: this delicious dunce is soon ushered safe back to bourgeois complacency by her stalwart if questionably faithful betrothed.

That same year, she guest-starred in *Les Collegiennes*, released in the U.S. as *The Twilight Girls*. The real star is Chanel model and Life magazine cover girl Marie-Hélène Arnaud, playing a newly arrived teacher at a girls academy. One of her charges is Catherine Deneuve — a barely recognizable 13-year-old making her screen debut in scenes restored from their originally cut U.S. release. Laurent is the high-born adolescent whose arrival at the school triggers scandalous entanglements.

Defined by another girl's line "Please stop crying ... whatever it is you're thinking of now!" this melodramatic curio is like 1969's *The Prime of Miss Jean Brodie* meets 1931's *Mädchen in Uniform* meets you-name-it. (Lesbian sentiments are signaled by theremin noodling. Why? Because they're weird!) Yet it's largely a smart, sophisticated, just-sporadically-lurid tale that might've been better appreciated had it not been billed as "sexy, secretive, seductive" exploitation. It probably didn't help that scenes crudely inserted after principal photography added two dormitory dwellers much inclined to shed bras and bounce a lot.

Laurent's vogue was brief — she retired from the screen a half-century ago, dying just last year at age 74 — in contrast to "Teutonic temptress" Elke Sommer, who still occasionally acts in one of her purported seven language fluencies. She had planned, in fact, on becoming a diplomatic translator when modeling called instead. Winning a pageant on vacation in Italy, she got discovered by neorealist pioneer Vittorio De Sica and was soon hopping around the continent as the latest blonde bombshell dropped in Bardot's wake. By 1963 she'd hit Hollywood, prettying up increasingly dismal mainstream dreck like *Boy*, *Did I Get a Wrong Number?* (1966) and *Deadlier Than the Male* (1967).



Lost in temptation: "Love Kittens" offers four slices of vintage cheesecake.

But first she impersonated a Frenchwoman in her two "Love Kittens" opuses, both directed by semi-forgotten Gallic sexploitation expert Max Pecas. She was just 21 — though already very worldly, not to mention curvy — in 1961's *Daniella by Night*, playing a model whose work travel sinks her in a Roman pot-boiler of espionage, blackmail, and murder. (This intrigue's gist is summed up by one character's great line: "Apparently, everyone's jealous of everyone else.") Our heroine's virtue is mortally endangered in several circumstances that threaten to separate her from clothing. It would take too long here to explain the pretzel logic by which Danielle must strip before a nightclub audience, then exit with horny American sailors, in order to escape assassination.

In Pecas' 1963 Sommer vehicle *Sweet Ecstasy* — one should note certain territories saw it as *Sweet Violence* — she's a crass seductress willing to play free-trade merchandise amid a yachtload of quasi-beatnik spoiled rich kids. Eventually she's redeemed by caring enough to discourage a boy from participating in the craziest

variation ever on a chicken contest, involving blindfolded leaps from construction-site cranes.

The difference between these European "sex" flicks and those coming just a few years later is remarkable. There's so much plot, so many name actors (at least ones familiar to arthouse audiences at the time), and so much production gloss floating the tame exploitation elements, with their ludicrous excuses for toplessness. When heavily painted Sommer was steaming up screens as still import-only Eurobabe ("Nudest Elke Sommer is film's friskiest frisk!" Playboy exhaled), her movies weren't exactly classy, but they weren't Z-grade trash, either.

Her Pecas films remain treasure troves for Francopop enthusiasts: the first was co-scored by Charles Anzavours, the second featured songs by Johnny Halladay. By 1968 — still well before hardcore's advent — collapsing censorship standards meant racy stuff could predominate, with only a slender g-string of narrative coverage required. Sommer might have been cheesecake — but she was too famous to give it up *that* freely. (Dennis Harvey)

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Grind fidelity

Toward a new theory of grindcore, and even metal

By **Tony Papanikolas**
arts@sfbg.com

MUSIC For years, critics have written about heavy metal using the vocabulary of biology — the increasingly byzantine music was framed as an evolutionary process, a family tree of genre and subgenre. Given the nature of the predominant acts at heavy metal's initial apex, this move made perfect sense. Metal has always been a supremely visceral music, acutely concerned with human bodies, from the imperious god-beings of Judas Priest lyrics (are you standing by for Exciter?) to the figures' inverse: the cadavers depicted by the gleeful medical dictionary versification of Carcass.



an implosion of familiar dynamics into dense, indecipherable fragments that are over too quickly to unfold in time. There's always been something hilarious and perverse about this anti-musical gesture, which is perhaps best explained by the genre's bifurcated history — as much as it was an antecedent to later metal styles, grindcore was also fundamentally the next logical extreme of punk rock, and thus, rock 'n' roll reduced to its most unpleasant and confrontational.

Fundamentally, grindcore has always had a healthy sense of humor about itself: former Napalm Death guitarist Justin Broadrick, as quoted in Albert Mudrian's book *Choosing Death*, recalls doubling over with laughter during early rehearsals as he and his fellow bandmates pushed then-drummer Mick Harris to blast away on his kit at increasingly non-

Speaking of improbable, heroic survivors, what better venue to host the 10th anniversary of Short, Fast, and Loud, a massive showcase of all things grind, than Berkeley's 924 Gilman, which, like grindcore, has been sticking it to the mainstream's delicate sensibilities for more than 20 years by simply existing?

This year's installment is a two-day affair, featuring an impressive collection of scene favorites (including several alumni of the legendary Slap A Ham Records) mostly spanning the West Coast, with one extremely notable exception being New York City's legendary Brutal Truth. Undeniably one of the genre's greats, Brutal Truth affects the kind of balance between righteous, politically-conscious anger and the unbalanced energy of the maelstrom of noise and blastbeats and buzzsaw-on-sheet-metal riffs



Time for an earache: Brutal Truth launches a sonic assault — short, fast, and loud — at 924 Gilman this week.

Human bodies will always be tethered to metal. But for not entirely arbitrary reasons, I've been finding it interesting these days to map out the unfolding universe of metal spatially — as doom continues to position itself as the vanguard of the music (and with good reason), creating sprawling, planar worlds of tone, this approach seems like a productive step toward thinking about the specifically musical elements that link so many disparate styles within the coordinates of the blanket term "metal." It also seems conducive to starting arguments with your friends about bands and shit, which is a constructive goal in its own right.

If funeral doom represents this (sonic) world-creating move, then grindcore represents its spatial inverse,

sensical speeds. This pervasive sense of fun underlying even some of the most aggressive bands is perhaps one reason why a genre that tends to allow itself an extremely narrow musical space in which its ideas can stretch out has lasted for so damn long.

Napalm Death's *Scum* (Earache), the first grindcore record (hypothetical metal-nerd/Siege/Extreme Noise Terror fan: stop yelling at the newspaper; you're making a scene ...) was released in 1987, 24 years ago. Since then, grindcore is still going strong, while countless styles, seemingly more complex, have exhausted themselves and bored their former fanbases in the interim. (Even crabcore, a genre that combined the dynamism of Casio keyboard demos with the showmanship of inexplicably squatting while playing guitar, has fallen by the wayside.)

that characterizes its medium. Come watch bodies collide in the space of one of the Bay Area's most culturally significant venues at what promises to be one of the most thrillingly merciless shows of the year. **BLAST! SFBG**

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- > **DANCE** to live swing music by **Jonathan Poretz** and the **Moodswing Orchestra**; and join choreographer **Cynthia Glinka** for lessons in Wilsey Court from 6–6:30pm.
- > **WATCH** the world premiere of the documentary film *Ruth Asawa: Roots of an Artist*. In the Koret Auditorium at 7:15pm; seating is on a first-come, first-served basis.
- > **CREATE** your own **wire sculpture** inspired by Ruth Asawa's artwork.

Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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Ms. Behavior

Aura Fischbeck choreographs the tension between restraint and letting go

By Rita Felciano
arts@sfbg.com

DANCE Fat chance Aura Fischbeck could have escaped becoming a dancer.



Her mother was one of the last students of legendary German Expressionist

dancer Mary Wigman; her father is an actor/musician who pioneered multimedia dance theater in the 1960s. Additionally, she had an older sister, also a dancer. “[She] was always a step or two ahead of me,” Fischbeck remembers. “I grew up surrounded by dance, but I didn’t like some of the politics that go with the profession.”

So what’s a gal to do?

Fischbeck was drawn to poetry and history, but the pull of “embodying ideas,” as she puts it, was too strong. If you can’t fight ‘em, join ‘em; Fischbeck became a dancer.

The Philadelphia-born, Naropa University-trained dancer recently met me for an interview at CounterPulse during a break from rehearsing the upcoming world premiere of *Bodies That Won’t Behave*, to be presented this weekend in a double bill with The Riley Project. Although her company, Aura Fischbeck Dance, is only two years old, she has been dancing, rehearsing, choreographing, studying (with Kathleen Hermesdorf), and producing in SF ever since she hit town seven years ago. She immediately hooked up with Joe Landini when he opened The Garage in 2007. Since then, she has participated in just about all of the various programs that home-for-dancers offers.

As a choreographer, Fischbeck’s work — such as *Relay* and her solo *Compass* — has resembled a dialogue between a kind of abandon that looks spontaneous or improvised but isn’t, and a fascination with control and formalized structures. She has managed to put a personal, fresh twist on this common tension between two modes of being. It’s a pull she readily admits to in her own life. “I want to let loose and let go, and then I have to reign myself in.” In Fischbeck’s

choreography you can also see a strong conceptual basis, much as you do in the work of people she admires: Miguel Gutierrez, Ralph Lemon, John Jasperse, and Jess Curtis.



Three times a lady: Dancers act up in Golden Gate Park in Aura Fischbeck Dance’s new *Bodies That Won’t Behave*.

PHOTO BY C. WISE

In the trio for *Bodies*, which Gretchen Garnett, Julie Potter and Travis Rowland are rehearsing when I arrive at CounterPULSE, Fischbeck is working with “proper” and “improper” behavior. (An accompanying video by Chris Wise shows the dancers “misbehaving” in Golden Gate Park.) Fischbeck doesn’t make moral judgments about comportment. She wants to explore the body as a vessel for conflicting values.

In an e-mail later the same day, Fischbeck is at pains to articulate the motivating force behind *Bodies*: “The idea of misbehavior is unpacked in this work as a way of expressing love and acceptance for our imperfections,” she writes, “and for allowing the parts of ourselves that are awkward or unkempt or simply uncontrollable to be witnessed and celebrated.”

What you are likely to see on stage this weekend is *comédie humaine*: three dancers, with Potter as the smallest one in the middle, on adjacent folding chairs

trying to negotiate individual and common spaces. During the rehearsal, this attempt to balance conflicting interests very quickly began to look like a fierce competition. Attempts to navigate and hoard resulted in moments that are frustrating, painful, hilarious, tender, and just plain awkward. When the trio finally broke into spaciouly flowing unisons even those soon began to hiccup and disintegrate.

Bodies will be seen in conjunction with two premieres by Leigh

Riley, *All You Need* and *DuBeUs*. *All You Need* grew out of Riley’s interest in Aristotle’s concepts of love: philia, eros, storge, and agape. “I grew up in a Christian tradition where we always heard about those four different kinds of love,” Riley explains. “But I really wanted to make four very different duets.” *DuBeUs* is a collaborative quintet for Caroline Alexander, Jennifer Bennett, Leah Curran, Stacy Swann, and Katharine Vigmostad. It examines the demands on an individual’s identity when belonging to and assimilating into a group, such as happened, for instance, throughout “Don’t ask, don’t tell.” **SFBG**

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Pictured Jess Curtis, Jörg Müller, Bridge Markland. Photo by www.hagolani.com.

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Pedro Costa’s latest work is an entrancing study of light, shadow and voice that documents recording sessions and performances by singer Jeanne Balibar

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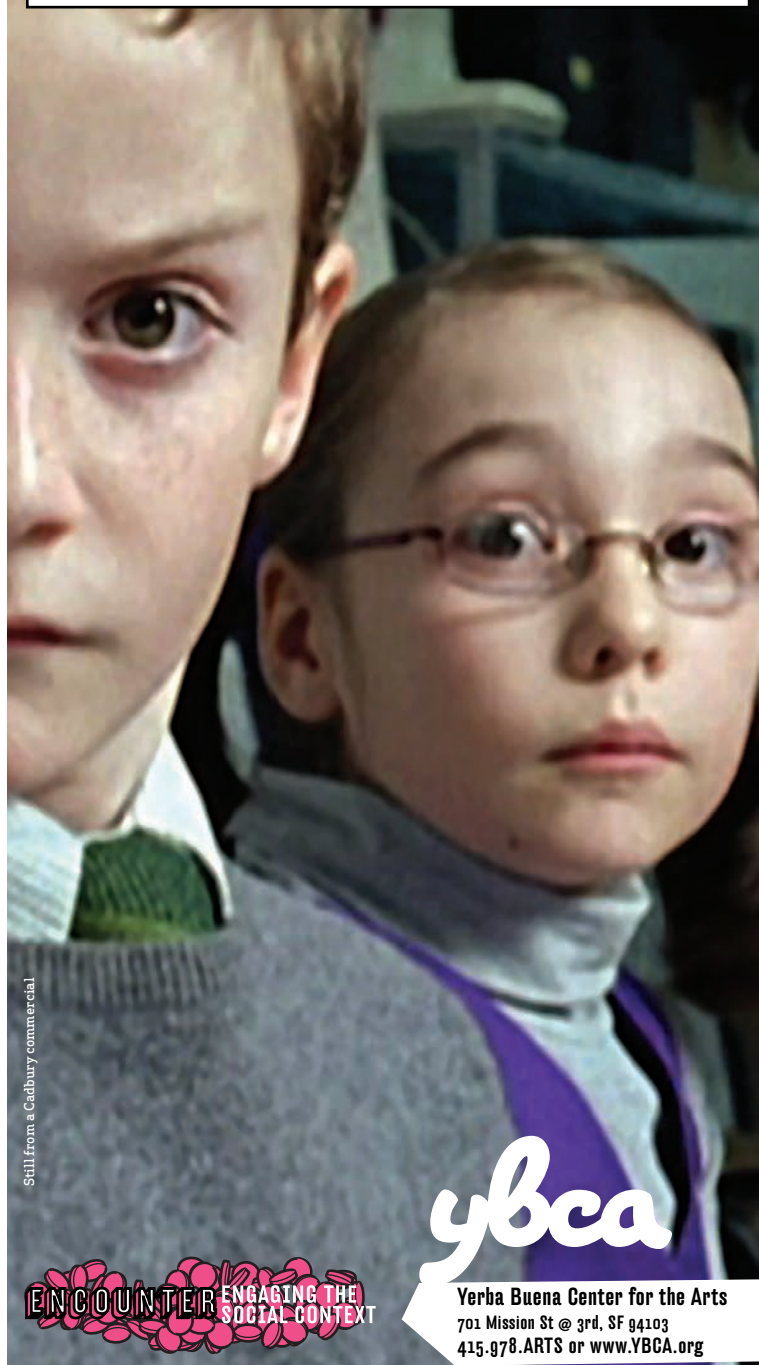


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ARTS + CULTURE



A moment in the life: two recording-studio glimpses in Pedro Costa's *Ne change rien*.

PHOTO COURTESY OF RED STAR CINEMA

Bye bye blackbird

Pedro Costa examines the inner workings
of French singer Jeanne Balibar

By Max Goldberg
arts@sfbg.com

FILM During the course of writing this review, I will at some point be ensnared by a sentence, reworking its syntax and flow across many notebook

pages. For some of us, this is what writing is. When we praise commanding literary performances as great writing, we're actually talking about reading. It's not surprising that film portraits of artists usually only give us a mime of their craft; biography and circumscribed performance are shields from the crooked time of the creative process.

Pedro Costa made a rare "painters painting" movie of the French filmmakers Jean-Marie Straub and Danièle Huillet, and now he has done another with Jeanne Balibar. The two films trail distinct voices: *Where Does Your Hidden Smile Lie?* (2001) had the voluble Straub, whereas in *Ne change rien* Balibar speaks an obscure language of process ("Bring out the silences." "This is fragile.") that is outside the paltry domain of the conventional music documentary.

Costa forgoes exposition, and his stationary long takes require patience. Early on in *Ne change rien*,

we watch Balibar work through a compact melodic phrase for more than 10 minutes. Stretched out of shape in this way, singing comes to seem distinctly of the body — equal parts athletic and spiritual exercise. Warhol's unstinting camera is an obvious reference point for Costa's staring-down-the-void, but while it's true the Portuguese director doesn't fear boredom, neither does he court it. He forgets the audience but gives us a greater taste of being for it. His tendency to black out vast portions of the frame makes a special kind of sense in Balibar's recording studio; herein, both sound and vision register as isolated degrees of a larger frame.

Balibar's appearance seems to change from one song to the next, and Costa's signature shadows accentuate this disappearing act — we might call it seduction. Though the film shows us Balibar live onstage and training for opera — a different person almost — the heart of *Ne change rien* is in the studio, where we get to know a handful of songs as we would people (i.e., not all at once). A recording studio is not conducive to spectators; indeed, it can be difficult to remain engaged even as a participant. It is where musicians break their songs apart for the discrete elements can be recombined as a dynamic illusion

of a single performance. Similarly to the Straub-Huillet portrait, Costa situates *Ne change rien* in an enclosed chamber of creative production while withholding the composite product assembled there.

We are left clinging to fragments, and yet the offhanded threads between shots (a repeated quip about movie sets, a cat) underscore the more resonant elucidations of the songs in construction. As Balibar circles a melody, so the tunes coil the sequences — no wonder they've been haunting my sleep. Late in the game of "Cinéma," Costa cuts between guitarist Rodolphe Burger and the recording engineer listening to the full playback of the song and Balibar in a different room recording its vocal track (she hears what they do on headphones, but we hear her voice alone). This is the only time we see a piece of the outside world, and you will have to take my word that the window and her voice are one. At the end of *Ne change rien*, Costa cuts to the musicians in a backstage room flooded with artificial light. Graphically, the shot is the opposite of all that's come before. The group runs through a lovely song we haven't yet heard ("Rose"). The effortlessly unfolding time-frame of rehearsal is something new too. It looks a lot like grace. **SFBG**

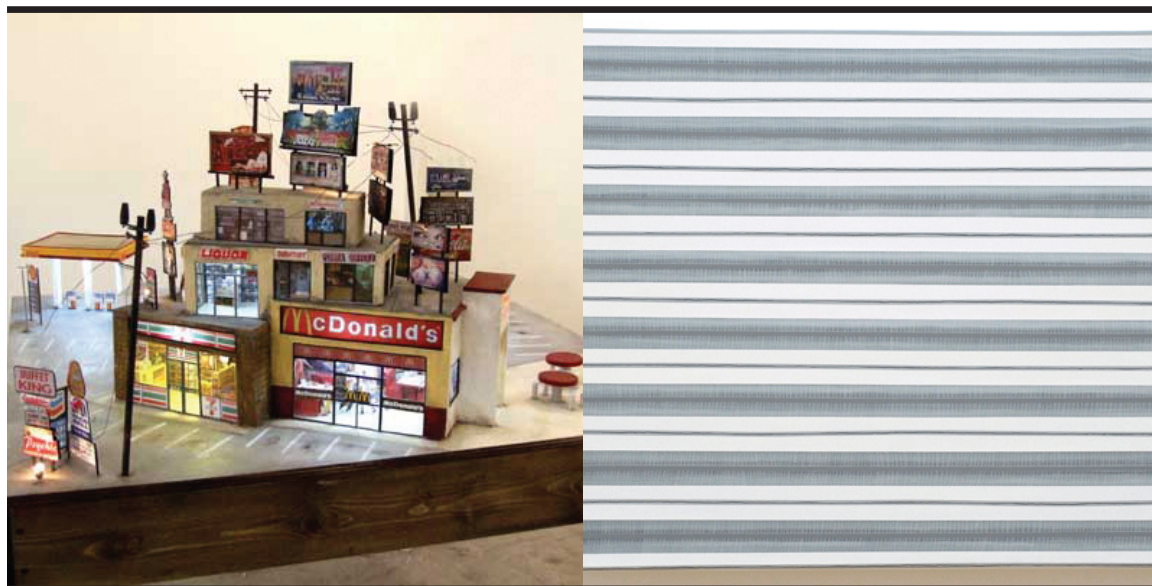
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Tracey Snelling's ten-year retrospective at Rena Bransten haunts the edge of town, while Max Cole's show at Haines gets geological.

TRACEY SNELLING, DETAIL FROM *STIP MALL* (LOS ANGELES), 2007; MAX COLE, *CLEARLIGHT*, 2010



La Frontera

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL Walking through Tracey Snelling's 10-year survey at Rena Bransten brings to mind the famous opening tracking shot of Orson Welles' 1958 noir *Touch of Evil*. For over three tension-ratcheting minutes Welles' camera — all swooping omniscience — takes in the garish sights and sounds of a tourist outpost along the U.S.-Mexico border as it tails an American car that, unbeknownst to the couple behind the wheel, has been planted with a bomb that's about to go off.

Much like the back lot border-town surveyed by Welles, the Oakland-based Snelling pays repeated visits to liminal spaces: empty strip malls, dusty souvenir shops, seedy motels, and bygone roadside attractions. From her intricate miniature models of these buildings — many outfitted with ambient noise soundtracks, realistic interior lighting, looped video clips of “occupants,” and distressed paint jobs — to the mock-ups of the sort of neon signage once seen along Route 66 that greet you as soon as you walk into the gallery, Snelling's art drops us somewhere south of some border, just on the edge of town, and definitely on the wrong side of the tracks.

The locations Snelling chooses are for the most part generic and yet deeply familiar. This is in no small

part due to their recurrence as archetypical backdrops in pop culture and Hollywood films, something her art self consciously plays with. Take *Big El Mirador*, a large sculpture of an adobe hotel, for which Snelling has set up six DVD players behind the piece (coordinated with a sync box) to play a different film clip through each of the building's six window to give the illusion of action happening in the rooms. Other models feature clips swiped from movies that feature similar structures, or are, as with the sculpture of Norma Desmond's mansion from *Sunset Boulevard*, miniature versions of buildings from films.

At the same time, Snelling's obsessive eye for detail — whether getting the fluorescent glare right inside a convenience store or building a perfectly weathered Tecate billboard — make each environment feel more “true-to-life,” inviting the viewer, much as a child does with a doll house, to construct narratives for the often-unseen occupants of these ghost town dioramas.

In other pieces Snelling situates the viewer as the occupant. In the space of a few steps one goes from looking at the exterior of model of the Motel El Diablo to standing in what could presumably be one of its rooms, complete with a cramped single bed, dresser, bad art on the wall, and more suggestively, a pair of black high heels casually tossed on the floor. Another life-size installation is a walk-through gift shop filled with to the brim with motion-activated tchotchkes, fake kachina dolls, Chinatown good luck

dragons, and Hindu religious posters.

This scalar slip 'n' slide between life-sized and downsized only further adds to the fun house atmosphere generated by Snelling's lovingly crafted and decidedly lonely monuments to displacement.

MARKING TIME

Max Cole's acrylic-on-linen paintings feature alternating arrangements of two horizontal elements — ramrod straight lines of varying widths and small vertical hatch-marks — executed in varying shades of gray, black, brown, and white.

Like the painter Agnes Martin, Cole is an abstract precisionist whose canvases function as time cards, that with each tick, document to an almost zero-degree the entire span of their own creation.

And like Martin, Cole's paintings are also rooted in the natural world, despite their superficial resemblance to, say, ruled writing paper. Titles such as *Briscone Pine* welcome one to see the grooves and ruts of tree bark, or in the case of the show's name, “Terra Firma,” geologic strata, in these painting's large bands and delicate vertical marks. **SFBG**

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Life within sound

Barn Owl scores a mesmerizing flight into another dimension

By Kimberly Chun
arts@sfbg.com



MUSIC Peer carefully at the expansive gatefold cover art of Barn Owl's *Ancestral Star* (Thrill Jockey), and what at first glance looks like two interstellar vessels cruising through the night sky coalesces into something much more grounded, tethered to the spectral shadow of the image's photographer, Barn Owl guitarist-vocalist Jon Porras, holding his hands over the light source in the foreground.

Porras took the three-minute exposure of the moon over a campfire at SF's Ocean Beach on a cold, clear April night. "If you look closely, you can see the waves crashing," he says. "All the light becomes saturated on film — that's why it's so luminescent. I actually had to go up to the fire to warm my hands, and you can see a ghostly image of me warming my hands over the fire."

"It's become a funny joke between my friends."

It's also an unlikely, mysterious footnote perfectly in sync with the majestic sounds pouring from *Ancestral Star*, one of 2010's best albums, and one that continues to surface new pleasures — from "Sundown"'s opening overture of distorted guitars to the title track's incremental, tonal tectonic shifts to "Cavern Hymn"'s glimmering, deeply echoed fingerpicking. The enigmatic, unexpectedly earthbound image parallels the long tone and drone listening experience as well. "It requires a certain patience," Porras, 25, muses. "I think long tone music can open up aspects of reality you may not have otherwise have seen."

Meditative drone, black metal, Tibetan throat-singing, gliding meditations on bowed guitar, and celestial compositions sprinkled with synth, gongs, bells, and singing bowls seamlessly ebb and flow, seemingly of one mesmerizing piece, in a work that feels like the lost, alternative soundtrack to *Paris, Texas*, or the score to a lost Alejandro Jodorowsky western — a sound that was part of the thinking when Porras and fellow guitarist-vocalist Evan Caminiti went into the studio with friend the Norma Conquest in 2009. It was

their first opportunity to record over the course of several months, refining their sound and bringing in musicians such as violinist Marielle Jakobsens (Darwinsbitch) in a professional studio setting.

"We were going for a meta-physical cinematic western," Porras explains. "We like to have these Americana-influenced guitar passages in combination with more experimental elements to create this overall narrative. I guess the desert at night is an image we like to invoke — fog-shrouded hillsides, the awestruck feelings you get from a landscape." The sweeping,



Jon Porras of Barn Owl: "I think long tone music can open up aspects of reality you may not have otherwise have seen."

wonder-inducing American spaces of Cormac McCarthy and Porras' favorite, Zane Gray, were an inspiration for the two musicians, who first met each other in an American Indian science class at San Francisco State University in 2005.

Metal, as well as the long-tone compositions of Lamont Young and the American primitive fingerpicking of John Fahey, also provided common ground. "We had similar ideas," Caminiti recalls. "I just remember wanting to combine things that hadn't necessarily been combined before — heavy music and blues with more folk-influenced music — so we'd work on a piece that had heavy drones and do blues-influenced fingerpicking over it. There was a lot of exploration that had to be done, and we just distilled the sound over the years."

Those sonic journeys have manifested recently in a collaboration with Headlands Center for the

Arts resident Ellen Fullman — who installed her room-sized long-string instrument in her old army building of a studio — out on the Important imprint. And Caminiti and Porras, who also hold down the musical projects Higura and Elm respectively, are currently working on a new Barn Owl album with Trans Am's Phil Manley at Lucky Cat Studio, on music sparked by Popul Vuh's "interlocking chiming guitar passages," according to Porras.

Now, with performances in the group's past at such disparate spots as Grace Cathedral ("Great in particular because there's six seconds of natural reverb, which is perfect for resonant sound," Porras says), sometime label Root Strata's On Land gathering, the Museum of Anthropology at the University of British Columbia in Vancouver, and the Supersonic Festival in the United Kingdom, the Barn Owl

experience might be characterized as more metaphysical than visceral.

"We aim to create an enveloping atmosphere where everyone is sucked away into an alternate dimension for 30 minutes," Caminiti observes. "Everything around you is just put on pause, and you're just living within the sound in the moment. You become engulfed in the sound. The sound becomes a living organism, which is also why there's a lot of room for improvisation in our set. For us, it leaves us centered and at peace — it's a meditative device in a way." **SFBG**

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Ten hours of wonderful: Laura Arrington hot-wings it to the queer performance marathon “Too Much!”

PHOTO COURTESY OF WWW.LAURAARRINGTONDANCE.COM

Too much — and more

A one-off “queer marathon” turns into a second annual 10-hour event

By Robert Avila
arts@sfbg.com

THEATER/DANCE/ PERFORMANCE

Too much of a good thing can be a good thing. That became clear to artist/curators Julie Phelps and Keith Hennessy last year with the unexpected success of “Too Much!,” a no-holds-barred marathon of contemporary queer performance originally conceived as a cheeky 20th anniversary celebration of Hennessy’s lauded yet uncompromising career as performer, choreographer, and activist.

The idea of a “queer 20th anniversary” only got the conversation started, says Hennessy, whose company Zero Performance produced last year’s event. “I’m in a really different space than I was 20 years ago. I’m now 50. I made [my breakthrough] piece when I was in my late 20s. Who are those people now? And where is queer performance at? That sort of launched our thinking about putting on a festival, and [the idea] that the thing in itself should be excessive or ‘too much.’ So we crammed everything into 10 hours.”

This spirit of polymorphous plenitude launched a one-off “queer marathon” so momentous it turns into a second annual this Sunday, over the course of another 10 hours. Between 2 p.m. and midnight, three rooms at Dance Mission Theater are given over to the work of more than 50 artists — a mix of performance, installation, video, public

discussion, workshops (in street art and queer games), and dinner. It promises to complicate all the usual expectations around identity-based art and politics. The only thing not overflowing is the price: 10 bucks.

This year’s “Too Much!” is more than a reprise, though. Co-curator Phelps — a young artist who recently cofounded queer performance incubator TheOffCenter, which comes on board as coproducer — explains that she and Hennessy have broadened the program. “Last year we only had performance, live installations, or full-length shows,” she says. “This year we were interested in adding this symposium element to it. While we’re all together, we might as well talk to each other, you know? So we’ve added a few workshops. Irina Contreras, for instance, is doing a stenciling workshop aimed at reminding people of the fully accessible tools they can use to express themselves as political beings, people of action.”

The symposia quotient includes a discussion of the controversial use of blackface as a subversive performance tool, a subject both Hennessy and Phelps see as particularly contentious in local identity-based art and academic discourse.

Among some notable returns from last year are Jesse Hewitt, Laura Arrington, and Mica Sigourney, who as drag persona VyvvyAnne ForeverMore returns with another installment of her “Work MORE” series. Phelps describes the series, now in its third iteration, as “decentralizing drag out of nightlife bar culture and

putting it into a contemporary art scene where it can be questioned and be challenged.” In this edition, Sigourney pairs drag queens with contemporary performance artists and challenges them to come up with a collaborative piece.

Of course, San Francisco has more than the average share of venues and platforms for queer art, so why is “Too Much!” not (despite the suggestion in the name) overkill?

“The Bay Area, obviously, is one of the gayest places on earth,” acknowledges Hennessy. “There are a number of different contexts for LGBT performers to work in. We looked at those and we tried to think of what doesn’t happen there? What if we did something, in a sense, more DIY? We don’t give a fuck what happens — we’re not going to pay anyone anyway. We’re just going to do this one day, organize it all ourselves, and if you want something different you can go somewhere else.”

Hennessy says they got a small grant this year that allows artists a modest remuneration. But the lack of institutional support or control, not to mention profit motive, combines neatly with a desire to include work that slips through the usual categories. “If we’re not beholden to anything, how much could we queer even the idea of an event?” he asks. “I think we’ve pulled [“Too Much!”] even further in the direction of messing with a simple theatrical structure. That means introducing people doing time-based work, or work that doesn’t fit into theatrical contexts for a variety of reasons.” **SFBG**

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Crack-ups

Noir City 9 corrals characters on the edge

By Matt Sussman
arts@sfbg.com

FILM Who wants to die for art?



That question, immortally screamed by Divine at the climax of John Waters' *Female Trouble* (1974), has most recently been taken up by Darren Aronofsky's campy psychological thriller *Black Swan* (2010), in which Natalie Portman's fragile ballerina discovers that giving her all as the good and evil leads in an edgy production of *Swan Lake* requires giving up her sanity, and eventually, her life.

The somewhat romantic notion that an overinvestment in one's art can lead to a psychotic break with reality also underlies Ronald Colman's far more gripping, Oscar-winning performance in George Cukor's 1947 backstage noir *A Double Life*, a film *Black Swan* perhaps owes as much a debt to as it does to its other cinematic antecedents such as *The Red Shoes* (1948) or *All About Eve* (1950) (2007's *I Know Who Killed Me* also deserves a lesser place on that list).

In the film — which screens at the Castro Theatre in a new archival print as part of Noir City 9 — Colman stars as Anthony John, a celebrated stage actor with a nasty temper who winds up playing the title role in a production of *Othello* opposite his ex-wife Brita (Signe Hasso), who has been cast as Desdemona. As John gets deeper into his character, his own lingering frustrations over his failed marriage become cross-wired with Othello's jealous rage resulting in a fatal instance of life imitating art. "What seems a fairly safe profession, acting," wrote New York Times film critic Bosley Crowther in his review of the film, "is as dangerous as they come."

Cowritten by husband-and-wife team Ruth Gordon and Garson Kanin (who themselves were no strangers to the stage) and photographed with Expressionistic verve by Milton R. Krasner, *A Double Life* is — true to its title — filled with mirror imagery, split frames, and opposites locked in conflict. It also sets the stage, if you will, for the other titles in this year's Noir City program, many of which turn on a

character struggling to keep from splitting in two.

So often in film noir, the burden of proof is so great as to drive our hero or heroine mad as they try to convince those around them that they're innocent, in danger, or more often than not, both. Such is the case with Pat O'Brien's museum curator in *Crack-Up* (1947), who survives a horrible accident only to

both sisters in Robert Siodmak's *The Dark Mirror* (1946), in which the evil de Havilland uses her physical resemblance to frame her sweet sister (also de Havilland) for murder. Meanwhile, in *Among the Living* (1941), Albert Dekker goes up against himself as a brain-damaged psychopath who terrorizes a small town and the fraternal twin who must take him out.

This year's nuttiest film by far is Fritz Lang's Freudian roller-coaster ride *The Secret Beyond the Door* (1948). Faster than you can say *Rebecca* (1940), Joan Bennett's naïve newlywed has been whisked off to her



Choose your illusion: Noir City 9 unleashes *Secret Beyond the Door* (top) and *A Double Life*.

be told it never happened, or Barbara Stanwyck's imperiled, bed-ridden rich girl in 1948's *Sorry, Wrong Number* (Stanwyck, it should be noted, is all over this year's festival, including a blistering starring turn as the titular addict in 1949's *The Lady Gambles*).

In some cases, as with two of this year's many not-on-DVD rarities, the protagonists actually do have evil twins. Olivia de Havilland beat Hayley Mills to the punch playing

new husband's big, dark house full of repressed secrets and a spinsterish head housekeeper. As gorgeous to look at as its plot is difficult to follow, *The Secret Beyond the Door* is a film you'd have to be nuts not to see. **SFBG**

NOIR CITY 9

Jan. 21-30, \$10
Castro Theatre
429 Castro, SF
(415) 621-6120
www.noircity.com



The many faces of Edward: Performers at last year's Edwardian Ball, which whips up a storybook fantasia from actual and imagined period styles. | PHOTO BY NIGHTSHADE, THEBLIGHT.NET

Gorgeously Gorey

The Edwardian Ball whisks into its 11th year, steampunk grasshoppers and all

By Caitlin Donohue
caitlin@sfbg.com

FASHION/MUSIC Actually, the Edwardian Ball — now in its 11th year of gothic, ghoulish, glorious celebration — isn't strictly a gathering of period

costume nerds. In fact, those who focus on historical accuracy, says event cofounder Justin Katz, are kind of missing the point. "Much to their frustration, the founders of the ball don't care if your collar is Edwardian or not," he chuckles.

That's because, as any good SF costume freak will tell you, the original Edward of this shindig is Gorey, not Windsor. In its first years, it was actually named the Edward Gorey Ball, a theatrical homage to the work of the macabre writer and illustrator of such classics as the A-to-Z book of child demise, *The Gashlycrumb Tines*. This tome was read at the ball's first incarnation, which was hosted by Rosin Coven, the pagan lounge ensemble that has graced the stage each subsequent year.

Why Gorey? "Once we began to explore his work, we really enjoyed his 'untelling' of stories," Katz continues. "Almost noth-

ing happens in his books!" Which isn't exactly true, of course, but his slight and spindly, grave-studded plot lines seem slightly unsuited for nightlife action, especially the bedazzled, bedazzling theatrical productions that Mike Gaines' Vau de Vire Society circus-dance troupe so spectacularly gives birth to on stage at the ball.

"It isn't the easiest thing to base a dramatic stage show on," Gaines admits. "But Gorey left [his stories] up for interpretation. He was a real theatrical cat." Gorey was a noted ballet fan, and his illustrated landscapes could easily double as sets. And if he did indeed mean for his creepy-cute stories to be blown into phantasmagoric carnivals someday, then he is smiling down on the Edwardian Ball.

But as far as the event goes these days, Gorey stories are but one of its attractions. In addition to all the offstage attractions at the ball (which has burgeoned into a weekend-long affair that includes an expo of steampunk wonder-toys, entire floors of the Regency Ballroom given over to vendors of satin and skeletal finery, even a Friday night-only Ferris Wheel to be erected inside the ballroom itself), the event has become a group therapy session for SF's

costume-addicted party people. Well, a therapy session in which the addicted bust out their most flagrant behavior and congratulate each other on having done so.

Top among Gaines' favorite get-ups from years past was an homage to *Gashlycrumb's* Winnie, the poor tot who met her maker after becoming "embedded in ice." The intrepid Edwardian in question encased herself in frosted Plexiglass for the evening's festivities. Others choose more technically Edwardian-accurate ensembles, and others still will use the event as an excuse to wear whatever the hell gets their creative juices flowing: goth-steampunk-geisha, anyone?

This inclusivity most likely explains the success of the ball. Katz mentions that one is likely to see one of the aforementioned period fundamentalists having a cuppa with a giant grasshopper, one table over from a couple who "look like they just crawled out of a night-club," all in a steam-powered tea garden. And then they'll all join in a round of ballroom dancing that takes place near the main stage on Saturday. One mustn't forget about the ballroom dancing. **SFBG**

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www.edwardianball.com **SFBG**

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www.theindependentsf.com

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SUN JAN 30th
ROCCO DELUCA

**MONDAY
MOVIE**
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MON JAN 31st
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FREE-2
DRINK MIN

TUE 2.1/ DOORS 8:30/ \$25
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WED 2.2/ DOORS 7:30/ \$15
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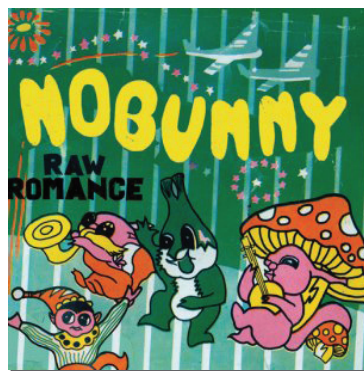
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PLAYLIST: BAY AREA ROCK ROUNDUP, PART TWO



NOBUNNY
Raw Romance
(Burger Records)

Nobunny, the bunny-masked alter ego of Oakland rocker Justin Champlin, has been performing since 2001. He had his first full-length release in 2008 with *Love Visions* on Bubbledumb Records, and last fall he released his follow-up, *First Blood*, on Goner. Between that, in 2009, there was *Raw Romance*, a cassette-only release composed of new songs, covers, and acoustic alternates to favorites from *Love Visions*. With only 500 hand-numbered copies of *Raw Romance* in circulation, it garnered a cult following. Now Burger Records is releasing it remastered on vinyl, and the first 300 copies on pink vinyl.

Raw Romance starts out with a Buffalo 66 sample, and then plunges into "Your Mouth." It's a simple, sweet song with risqué PG-13 lyrics, ornamented with tambourine, handclaps, and whistling. A nod to Nobunny's own appearance, "Mask's On" is an ode to mask-wearers and lovers. The recess-worthy "Apple Tree" is both sexy and scary, like a vampire crush. On "Tonight You Belong to Me," Nobunny offers a raw acoustic version of the song famously sung by Steve Martin and Bernadette Peters in *The Jerk*. "The Gutter" is a mix of Elvis-rockabilly and country twang — a harrowing tale that ends in ... the gutter. Although it's a hodgepodge, *Raw Romance* makes a boisterous addition to any Nobunny fan's collection. (Michelle Broder Van Dyke)

NOBUNNY
With Battlehooch, Exray's, The Downer Party
Feb. 25, 9 p.m.; \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com



EXRAY'S
Exray's
(Howells Transmitter)

From making "musical fiction" with Ray's Vast Basement to playing in the SF band Black Fiction, a project with Tim Cohen from The Fresh and Onlys, Jon Bernson is a force in the Bay Area music scene. He's contributed music to a dozen plays and at least four short films. And if you've seen the \$200 million-grossing movie *The Social Network*, then music from his latest project Exray's has no doubt crept into your ears.

As Exray's, Bernson and Michael Falsetto-Mapp released a cassette, *Ammunition Teeth*, last year on San Francisco label Howells Transmitter. The band is now set to release its self-titled full-length Feb. 1. It boasts an impressive guest list: Nate Query (the Decemberists), Warren Huegel (Citay, Jonas Reinhardt), and Cohen. Opening with "You Forget," the album flows forth with uptempo beats and a florid blend of guitars, synths, and samples. This release evokes various moods, akin to the settings that Ray's Vast Basement created for its "musical fiction," making it clear why those behind *The Social Network* soundtrack found the Exray's track "Hesitation" appropriate. Underneath the steady pulses and the pop melodies, there is an anxious undercurrent. "Stolen Postcard Sun" is a slowed-down number that hints at the mysterious. An album highlight comes at the end with "When I Was You," which paints a somber postromantic picture. This electronic-pop duo crafts songs that hint at the unknown while steadily pacing ahead. (Broder Van Dyke)

EXRAY'S
With Magick Trick, Fiveng, DJ Cyclist
Feb. 4, 9:00 p.m.; \$12
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com



TY SEGALL
Live in Aisle Five
(Southpaw)

Bay Area-favorite Ty Segall has been churning out recordings under his own name since 2008 with the cassette *Horn The Unicorn* on Wizard Mountain, and there are no signs he's slowing down. To start 2011, Segall is releasing *Live in Aisle Five*, recorded by local noise-maker Eric Bauer last summer at an Amnesia show for Southpaw Records' first-year anniversary party.

The album starts with a triumphant "How you guys doing?" from Segall, and then the smashing new song "Come to California." There's the usual rumble of reverb, so it's hard to discern all the lyrics, but it sounds like a ragged advertisement for our home state. It's got an astounding guitar solo that flushes the song out and moves into the pounding drums of "Imaginary Person," off of 2010's *Melted*, on Goner. Segall's signature wolf-worthy howls are heard throughout the album. On his cover of GG Allin's "Don't Talk to Me," the onomatopoeia of "chitter, chatter" and "yak tak" is screamed like it was meant to sound. More than his recordings, Segall wins fans live. And if you yearn for that visceral experience that is more human in its imperfections — one that makes you want to move — this is your record. (Broder Van Dyke)

TY SEGALL
With Nodzzz
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www.rickshawstop.com

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A poster for the band Dispatch's 'On Tour' performance. The background is a dark, textured blue with a large, faint, circular radar-like pattern. The band's name 'DISPATCH' is in large, bold, white letters, and 'ON TOUR' is in smaller, bold, light blue letters below it. To the right, there is a small circular logo with the numbers '20' and '11'. Below the band name, the date 'SATURDAY JUNE 11' is written in bold white letters. To the right of the date is a logo for 'Lucky CONCERT SERIES' and 'THE GREEK THEATRE AT UC BERKELEY'. Below this, it says 'GREEK THEATRE BERKELEY, CA'. Further down, it says 'Closest Area Performance' and 'Public On Sale 1/28 at 12PM'. At the bottom, the website 'DISPATCHMUSIC.COM' is listed in red letters.

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Golden, but never oldies: DJ Jazzy Jeff, left, is still a fresh prince, and Bus Station John marks 50 years of vinyl horsepower. | BUS STATION JOHN PHOTO BY SCOTT T.



Knock knock

By Marke B.
superego@sfbg.com

SUPER EGO I think we've all agreed to finally bury overused buzzwords like "legendary" and "icon" and "classic" and "mitxirrika" in the cold, cold buzzground.

Hype gives me the sneezes. Nevertheless, there are some accomplished parties and DJs making return visits (and, in one case celebrating a semi-centennial) this week, which and who deserve some fresh superlatives.

► DOC MARTIN

Dear me, Doc's been such a part of the West Coast dance music landscape for the past 25 years that he can throw down any type of set he wants and walk away a winner. In the past two years alone, I've seen him pump early house, cutting-edge post-minimal, and full-on balls-out techno. He's got the mastery to match his moods, the mark of true artistry.

Fri/21, 10 p.m.-15. Temple, 540 Howard, SF. www.templessf.com

► FAG FRIDAY

At the previous lovely instance of this omnisequal soulful house party's reunion, in October, I looked over the masses losing their minds when DJ David Harness dropped Danny Krivit's rework of Derrick May's "Strings of Life" and teared up a little with the gorgeous wonder of it all. You'll laugh, you'll cry, you'll strip off someone's shirt and twirl around with it. Mr. Harness returns, with Juanita More, Rolo,

and Miss "I Get Lifted" herself, diva Barbara Tucker live. One of my favorite things.

Fri/21, 10 p.m.-4 a.m., \$10.

Public Works, 161 Erie, SF.

www.publicssf.com

► JAZZY JEFF

Those 1990s revivalists will forever pin him to the *Fresh Prince* — but man, they just don't understand. Jazz's output, especially his recent mixes, has shown a level of crate sophistication and broadmindedness that transcends retro hip-hop shtick. Don't worry, you'll still get some joyous old-timey hands-in-the-air, but Jazz'll drop some smart new hip-shake as well. With Apollo, Sake One, and the Whooligan.

Fri/21, 10 p.m.-late, \$20. Mighty, 119 Utah, SF. www.mighty119.com

► KAFANA BALKAN

Are you being Serbed? Well, get Kosovar here! This raucous, incredibly fun party returns after a long hiatus for its fourth anniversary, its trademark Gypsy-influenced tunes in tow. There's a dedicated crowd of *oom pah pah*-lovers, who live for live performances by talented ensemble Brass Menañeri and those almost-hallucinogenic moments when DJ Zeljko hits 'em with a vintage old-country slice in god-dess-knows-what time signature. It's a little bit Burner, a little bit Beatbox, and all Balkan, baby.

Sat/22, 9 p.m., \$10. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

► JACKHAMMER DISCO

Juan Maclean's DJ Kicks mix on K7! was one of the best label-released mixes of last year, showing

an astute ear that managed to bend disparate elements into a pleasant happy house revival (which cannily matched the single "Happy House," released by his band, The Juan Maclean). Drop your coat on the floor and prance around it when he headlines this winky-ravey party. Sat/22, 10 p.m.-late, \$15. Public Works, 161 Erie, SF. www.publicssf.com

► DJ BUS STATION JOHN'S 50TH BIRTHDAY

"Looking back, I really believe it was fated that this music I have such a passion for — thousands of songs somehow magically encoded in these spiral grooves of black plastic 30 years ago or more — was meant to survive, to be with us another day," says DJ Bus Station John. As was he. Now with us for half a century (that's a lot of polish on the ol' glory hole! Somebody drop her off at Sotheby's for appraisal!), the old school disco-teer is still going strong, and bringing generations together. "I love the great rapport I have with the young'uns on and off the dance floor. But it's important that guys my age and older know they are heartily welcomed at my clubs as well. After all, we lived it the first time 'round. And like my records, we are survivors, here to tell the tale. So boys, I want to see more of your wrinkly faces shining under the disco lights!" For his 50th, he'll guest star at the weekly Honey Sundays party, playing a "special 12-inch edition" of that party, based on his much-missed marathon tea-dance, Double Dutch Disco.

Sun/23, 7 p.m.-2 a.m., \$3.

Holy Cow, 1535 Folsom, SF.

www.honeysoundsystem.com **SFBG**



Sean Lennon and Charlotte Kemp Muhl's Ghost of a Saber Tooth Tiger plays Café Du Nord Tues/25.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

ROCK/BLUES/HIP-HOP

Atlantic/Pacific, Ash Reiter, Sonny Pete, DJs Bagel Ted and Julie T Milk Bar. 8pm, \$5.
Tia Carroll and Hard Work Biscuits and Blues. 8 and 10pm, \$15.
Dead Westerns, Mosshead, Street Pyramids Hemlock Tavern. 9pm, \$6.
Zoe Keating, Inu feat. Zoe Keating, Tycho Independent. 8pm, \$17.
Bryan McPherson, Mick Leonardi, Graham Patzner Hotel Utah. 8pm, \$7.
Third Victim of Abigail Rutledge, SuperfinosVT0, Young Lovers Kimo's. 9pm.
White Manna, Greg Ashley, Outlaw, Rachel Fannan Elbo Room. 9pm, \$7.
Young Prisms, Melted Toys Bottom of the Hill. 9pm, \$10.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 20

ROCK/BLUES/HIP-HOP

Jonathan Coulton, Paul and Storm Great American Music Hall. 7:30pm, \$25.
Inferno of Joy, White Barons, Bite, Last Internationale Thee Parkside. 9pm, \$6-7.
Mac Miller Slim's. 9pm, \$16.
Nectarine Pie, These Hills of Gold, Memory's Mystic Band Hemlock Tavern. 9pm, \$7.
Peter Wolf Crier, Retribution Gospel Choir, Cannons and Clouds Bottom of the Hill. 9pm, \$10.
Johnny Vernazza and the Knockouts Biscuits and Blues. 8 and 10pm, \$15.
Wailers, Tomorrows Bad Seeds, Duane Stephenson Independent. 9pm, \$25.
Worker Bee, Sleepwalks, Nick Reinhart, Sunbeam Rd. Café Du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

Ara Anderson and Michael McIntosh Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Roy Hargrove Quintet Yoshi's San Francisco. 8 and 10pm, \$16-22.
Savanna Jazz Trio and jam session Savanna Jazz. 7:30pm, \$5.

Stomp Jones Top of the Mark. 7:30pm, \$10.
Paula West and the George Mesterhazy Quartet Rrazz Room. 8pm, \$40.

FOLK/WORLD/COUNTRY

Adam Traum Atlas Café. 8pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$10. DJs Pleasurmaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With resident DJs Haylow, A-Ron, Prince Aries, Boogie Brown, Ammbush, plus food carts and community creativity.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Nightvision Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, \$10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popsene Rickshaw Stop. 9pm, \$10. With Royal Bangs and Foster the People.
Two Thousand and a LOVE-in Kimo's. 9pm. With SF Block Party, Seapora, and Gypsy Love.

FRIDAY 21

ROCK/BLUES/HIP-HOP

Bayonics, Skins and Needles Elbo Room. 10pm, \$10-13.
Jay Brannan, Dave Smallen, Jhameel Bottom of the Hill. 9:30pm, \$14.
Shane Dwight Biscuits and Blues. 8 and 10pm, \$20.
Guster Fillmore. 8pm, \$27.50.
Man/Miracle, Butterfly Bones, Elephant and Castle Hemlock Tavern. 9:30pm, \$7.
Mission Players Coda. 10pm, \$10.
Papa Grows Funk, Allofasudden Slim's. 9pm, \$25.
Passenger and Poirot, Black Swan, Hypnotist Collectors Red Devil Lounge. 8pm, \$8.
Pimps of Joytime, Staxx Brothers Independent. 9pm, \$25.
Planet Booty, Super Adventure Club, Greenhorse, MC Ladyfinger Café Du Nord. 9pm, \$12.
Ra Ra Riot, Givers Great American Music Hall. 9pm, \$18.
Sassy!!!, Witchburn, Diamond El Rio. 9pm, \$5.
Harley White Jr. Studio Gracia, 19 Heron, SF; www.beyondblues.com. 8pm, \$15.

JAZZ/NEW MUSIC

Benn Bacot Savanna Jazz. 7:30pm, \$5.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Emily Anne's Delight Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Roy Hargrove Quintet Yoshi's San Francisco. 8 and 10pm, \$20-26.
Scott Amendola Quartet Red Poppy Art House. 8pm, \$12-20.
Paula West and the George Mesterhazy Quartet Rrazz Room. 8pm, \$45.

DANCE CLUBS

Dirty Rotten Dance Party Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.
DJ Meat Hookz Thee Parkside. 8pm, free. Funk, soul, and hip-hop.
DJ Momentum Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.
DJ What's His Fuck Riptide Tavern. 9pm, free. Old school punk rock and other gems.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary,

SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.

Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.

Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

House of Voodoo Blue Macaw, 2565 Mission, SF; www.houseofvoodoo.com. 9pm, free (\$5 after 10pm).

Oldies Night Knockout. 9pm, \$2-4. DJs Primo, Daniel, and Lost Cat spin doo-wop, one-hit wonders, soul, and more.

Radioactivity 222 Hyde, 222 Hyde, SF; www.222hyde.com. 6-9:30pm. Kraut-minimal wave-cosmic-Italo standards with Cole Palme, Tristes Tropiques, and Robots.In.Heat.

Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.

Singapore 60s Happy Hour Knockout. 5:30pm, free. DJ Sid Presley spins rare pop, garage, and freakbeat from SE Asia, circa 1964-72.

Some Thing Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Trannysack: Star Search DNA Lounge. 9:30pm, \$15. Heklina and Peaches Christ host this drag-tastic talent show.

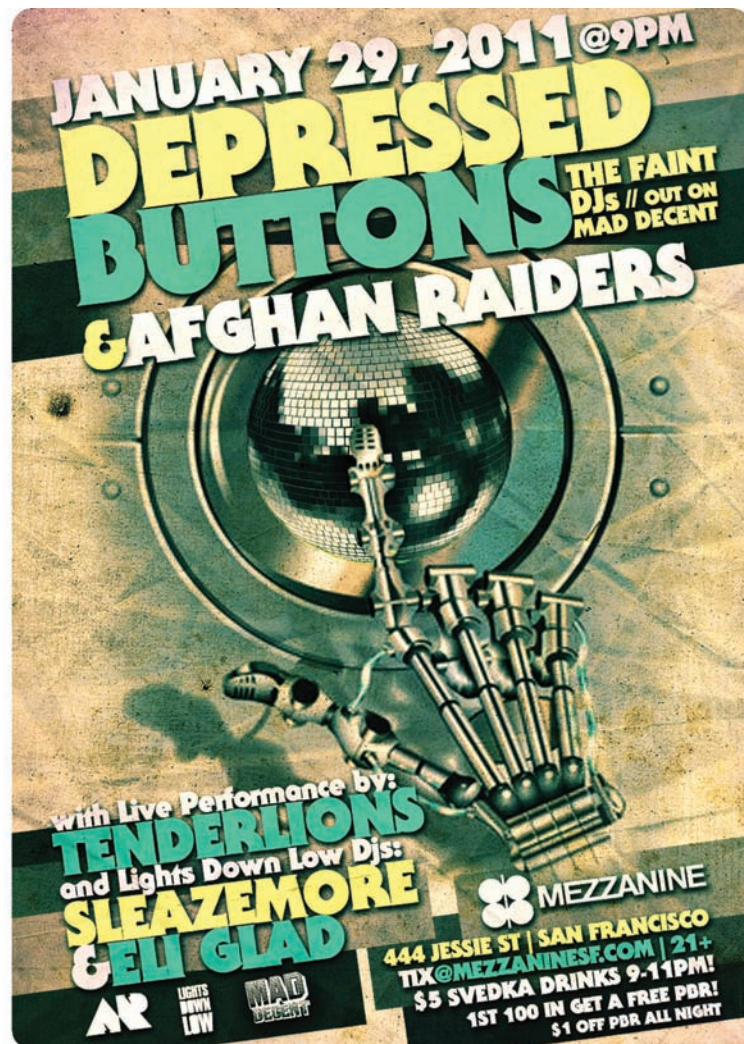
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktails.

SATURDAY 22

ROCK/BLUES/HIP-HOP

Justin Ancheta, Con Brio, Titan Ups Amnesia. 9pm.
Asylum Street Spankers Great American Music Hall. 8pm, \$30.
David Berkeley, Bhi Bhiman Swedish American Hall (upstairs from Café Du Nord). 8pm, \$22.
Family Crest, Moanin' Dove, Welcome Matt Café Du Nord. 9pm, \$12.

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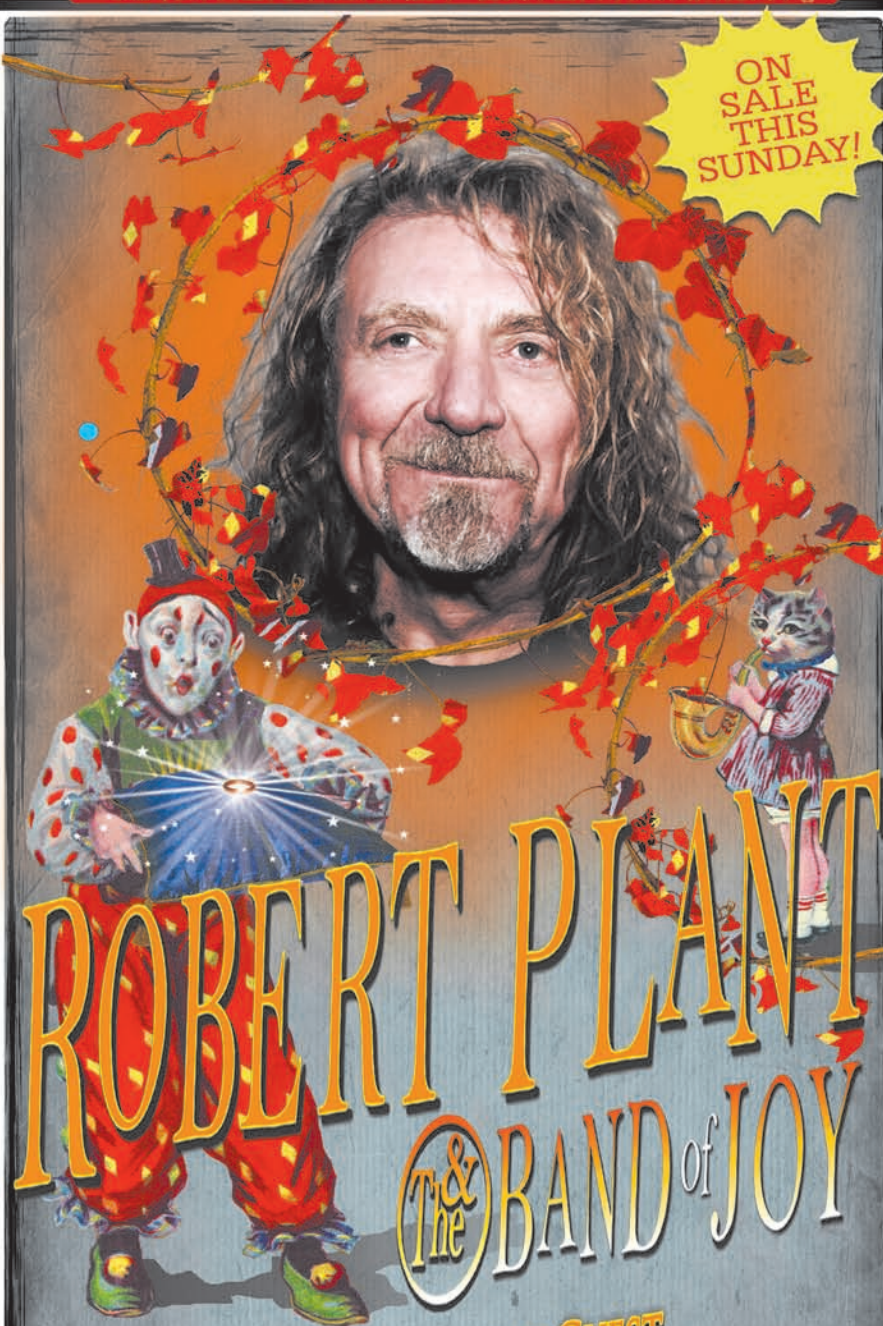
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SAT/22
ROCK/BLUES/HIP-HOP

CONT>>

Fu Manchu, **Dusted Angel** Bottom of the Hill. 10pm, \$12.
Hate Crime, **Grandma's Boyfriend**, **Symbolick Jews**, **Dinner With the Kids** Li-Po Lounge. 9pm, \$5.
Josh Klipp, **Joe Stephens**, **Alex Davis**, **Storm Florez**, **Eli Conley** El Rio. 6pm, free.
Lecherous Gaze, **Ripper Bender's**, 800 S. Van Ness, SF; www.bendersbar.com. 10pm, \$5.
Meris, **High Horse**, **Super Proxy** Thee Parkside. 3pm, free.
Old 97s Fillmore. 9pm, \$26.50.
Pigs, **Outdoorsmen**, **Dead Meat**, **Dadfag** Hemlock Tavern. 9:30pm, \$7.
Pimps of Joytime, **J Boogie's** **Dubtronic Science** Independent. 9pm, \$25.
Rubber Souldiers, **Moonlight Rodeo** Slim's. 9pm, \$15.

Sioux City Kid and the Revolutionary Ramblers, **That Ghost**, **Hanalei**, **Thee Landlords** Thee Parkside. 9pm, \$7.
Sugaray and CK All Stars Biscuits and Blues. 8 and 10pm, \$20.
Wonderbread 5, **Foreverland** Bimbo's 365 Club. 9pm, \$20.

JAZZ/NEW MUSIC

Gina Harris and Torbie Phillips Savanna Jazz. 7:30pm, \$8.
Roy Hargrove Quintet Yoshi's San Francisco. 8 and 10pm, \$26.
Jesse Scheinin Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Thingamajigs Performance Group Meridian Gallery, 535 Powell, SF; (510) 444-1322. 8pm, \$10.
Paula West and the George Mesterhazy Quartet Razz Room. 8pm, \$45.

FOLK/WORLD/COUNTRY

Kafana Balkan, **Brass Menazeri**, **DJ Zeljko** Rickshaw Stop. 9pm, \$10.

Genghis Blues Review Kaleidoscope Free Speech Zone, 3109 24th St, SF; www.kaleidoscope-freespeechzone.com. 8:30pm, \$10. With Kongar-ol Ondar and more.
Pickpocket Ensemble Red Poppy Art House. 8pm, \$12-15.
"Suonare e Passeggiare: Extravagant Music from 17th Century Italy and Spain" Most Holy Redeemer Church, 100 Diamond, SF; www.music-sources.org. 2pm, \$20.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.
Barracuda 111 Minna. 9pm, \$10. Eclectic 80s music with DJs Damon and Phillie Ocean plus 80s cult video projections, a laser light show, prom balloons, and 80s inspired fashion.
Bootie: Boston in SF with DJ BC DNA Lounge. 9pm, \$6-12. Mash-ups from the East Coast.
Debaser Knockout. 9pm, \$5. DJ Jamie Jams,

Emdee, and Stab Master Arson spin 90s hip-hop.
DJ Duserock Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.
4 Years: One Funktion Elbo Room. 10pm, \$5-10. 4OneFunktion hip-hop party four-year anniversary with sets by B. Cause and Mista B, F.A.M.E., Light Up the Darkness, and more.
Go Bang! Deco Lounge, 510 Turk, SF; www.decosf.com. 9pm, free (\$5 after 10pm). Atomic dancefloor disco action with Eddy Bauer, DJ FreshStep, and DJ Flight.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Jersey Score Underground SF. 9pm, free (\$5 after 10pm). *Jersey Shore*-themed gay dance party with DJs Robert Jeffrey and Juan Garcia.
Reggae Gold Club Six. 9pm, \$15. With DJs Daddy Rolo, Polo Mo'qz, Tesfa, Serg, and Fuze spinning dancehall and reggae.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 23
ROCK/BLUES/HIP-HOP

Angels on Acid, **Cystem Cex**, **NPMN** DNA Lounge. 8pm, \$10.
Beep!, **Dinosaur Feathers**, **Careerers** Hemlock Tavern. 9pm, \$6.
Black Swans, **Will Sprott**, **Pancho-San** Knockout. 9pm, \$5.
Bryan Greenberg Café Du Nord. 8pm, \$14.
Madball, **Cruel Hand**, **Crucified**, **Boundaries** Thee Parkside. 7:30pm, \$15.
Jake Mann and the Upper Hand, **Grand Lake**, **Il Gato** Bottom of the Hill. 8:30pm, \$8.
Sour Mash Hug Band, **Crux** Amnesia. 9pm, \$7-10.
Symbolick Jews, **Grandma's Boyfriend**,

CONTINUES ON PAGE 34 >>

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 *Sun 1/23 **TWANG SUNDAY**
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BLUE DIAMOND FILLUPS
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 1/30 - GRAVELROAD, THE MISSION THREE, GOLDEN WEST TRIO
 2/5 - DEVIL'S BRIGADE (MATT FREEMAN/RANCID), ROGER MIRET AND THE DISASTERS
 2/12 - TUMBLEDOWN, TATER FAMINE, NORTHERN SON, ARI SHINE
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GREG ASHLEY,
OUTLAW,
RACHEL FANNAN
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THU 1/20 9:30PM \$5
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
 WITH DJS/HOSTS:
PLEASUREMAKER
SEÑOR OZ
FRI 1/21 10PM \$10-\$13
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BAYONICS PLUS
SKINS & NEEDLES:
 FEAT. **DJ ZEPH** (OM RECORDS) &
MAX MACVEETY
 (CROWN CITY ROCKERS)
SAT 1/22 10PM \$5-\$10
 ELBO ROOM PRESENTS
4ONEFUNCTION
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 FEAT. SPECIAL SETS BY
B.CAUSE AND **MISTA B**
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 (TEEKO, MAX KANE & MALAGUTI)
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UPCOMING
THU 1/27 AFROLICIOUS
FRI 1/28 ALBINO!, DJ JEREMIAH
SAT 1/29 120 MINUTES:
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THE GOLD DIGGERS
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ROGER MAS Y EL KOOL KYLE
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 1/23 7:30PM \$7
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THE SENTIMENTALS • PRAIRIE DOG
 2PM MATINEE SHOW \$10
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W/ GINGER OF WHORE MAGAZINE
CIRCUS PUNK & STRIP!
THE SECRET SECRETARIES, VIRGINIA
SUICIDE, LA LADY D'MUSIC, DEE
ALLEN, & JOYFUL RAVEN!
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Real World, Fake World, Dream World
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SUN/23
ROCK/BLUES/HIP-HOP
CONT>>

Stowaways, Subfobias Kimo's. 8pm, \$7.
La Veda, Epiphany Castro, Eric De Arantahna El Rio. 6pm, \$8.

JAZZ/NEW MUSIC

Los Boleros Savanna Jazz. 7:30pm, \$5.
Christy and the Lowdowns Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Lua Hadar, Jason Martineau, Dan Feiszli Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.
Paula West and the George Mesterhazy Quartet Rrazz Room. 7pm, \$40.

FOLK/WORLD/COUNTRY

Blue Diamond Fillups Thee Parkside. 4pm, free.

Kat Parra Latin/World Ensemble Red Poppy Art House. 7pm, \$12-20.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, J Boogie, and guest Kentyah.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Swing Out Sundays Rock-It Room. 7pm, free (dance lessons \$15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.

MONDAY 24
ROCK/BLUES/HIP-HOP

Midnite, Jah Yzer Independent. 9pm, \$28.
War Yoshi's San Francisco. 8pm, \$40.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red 1, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent

cosmos with DJs Mark Andrus and Dangerous Dan.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.
Smile! Knockout. 9pm, \$7. DJ Neil Martinson spins psych, soul, glam, bubblegum, and more.

TUESDAY 25

ROCK/BLUES/HIP-HOP

Paul Banks and the Carousels Elbo Room. 9pm.
Barn Owl, Phil Manley Life Coach, Diego Andres Gonzalez Hemlock Tavern. 9pm, \$6.
Sonya Cotton, Honeycomb, Ever Isles Rickshaw Stop. 8pm, \$10.
Eli Wise Band, Evon, Steel Hotcakes El Rio. 7pm, free.
Ghost of a Saber Tooth Tiger, Laura Gibson Café

Du Nord. 8pm, \$17.
Amos Lee, Vusi Mahlasela Fillmore. 8pm, \$25.
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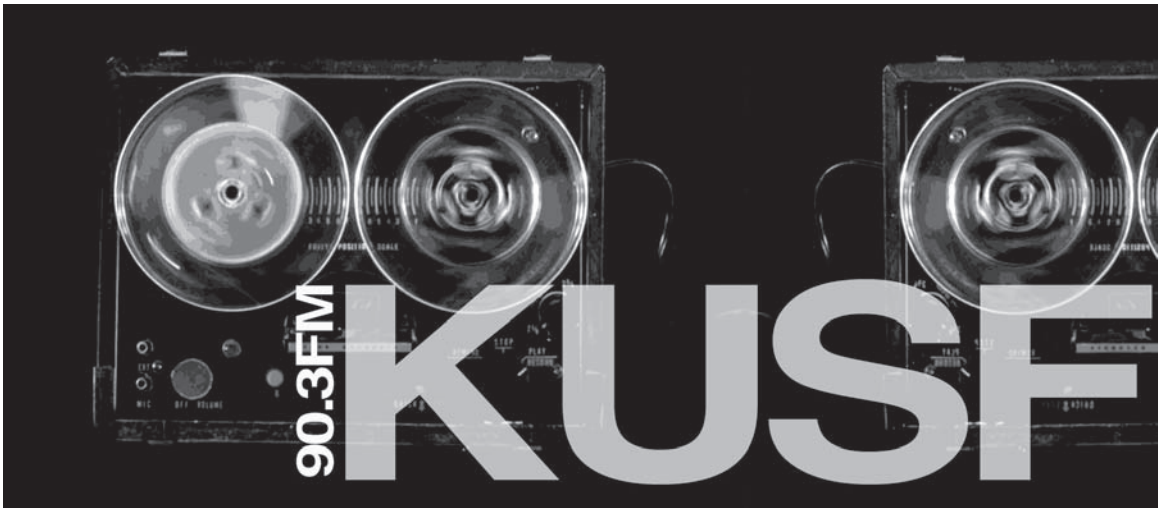
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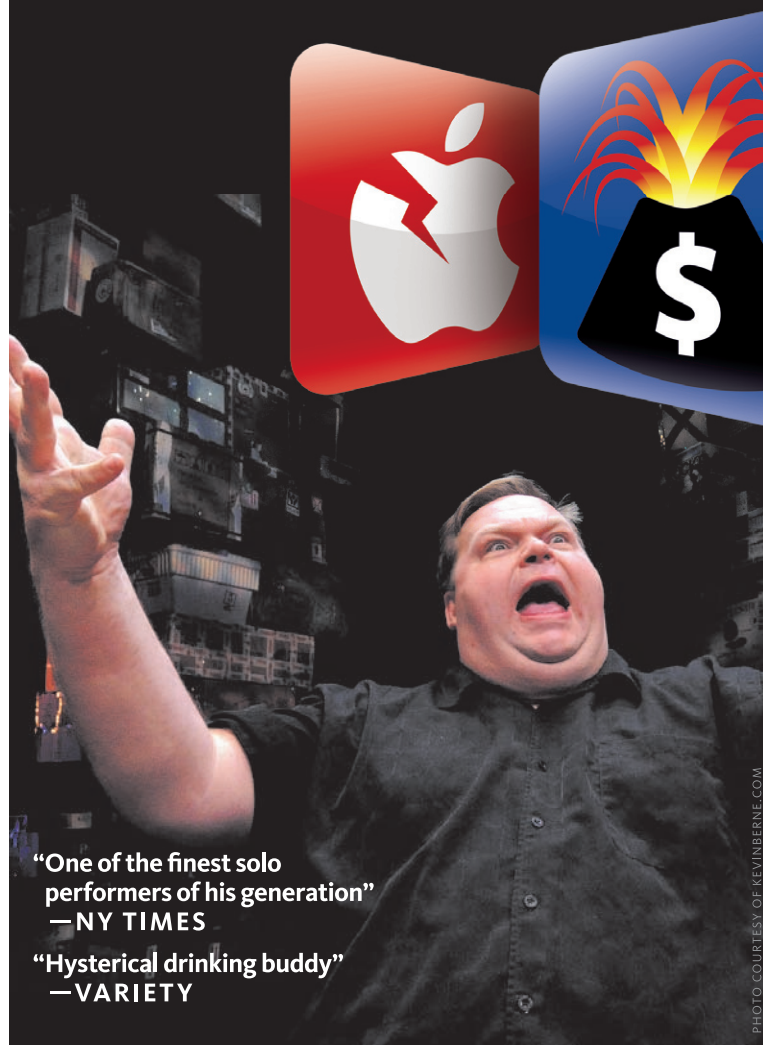
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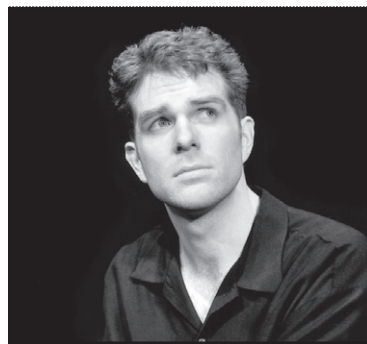
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Playwright Mark Jackson is debuting his new work *The Companion Piece* at Z Space.

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Audition – A Play Exit Theater, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. Call for price. Opens Thurs/20, 8pm. Runs Thurs and Sat, 8pm; Sun, 3pm. GenerationTheatre presents a comedy of the absurd by Roland David Valayre. **Bone to Pick** and **Diadem** Exit on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. \$15-50. Opens Thurs/20, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Cutting Ball Theatre presents a pair of plays by Eugenie Chan. **The Companion Piece** Z Space at Theatre Artaud, 450 Florida; (800) 838-3006, www.themarsh.org.

STAGE LISTINGS

Call for price. Previews Wed/19-Thurs/20, 7pm; Fri/21, 8pm. Opens Sat/22, 8pm. Runs Thurs 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Feb 13. Z Space presents the world premiere of a new play by Mark Jackson, with Beth Wilmurt and Christopher Kuckenbaker.

Out of Sight The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$15-35. Previews Thurs/20, 8pm. Opens Sat/22, 8pm. Runs Thurs and Sat, 8pm; Sun, 3pm. Through Feb 13. The Marsh presents a new solo show by Sara Felder. **Spalding Gray: Stories Left to Tell** Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$10-25. Previews Fri/21-Sat/22, 8pm. Opens Tues/25, 8pm. Runs Thurs-Sat, 8pm. Through Feb 19. Custom Made Theatre presents stories by the late writer and performer. **The 39 Steps** TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. \$24-79. Previews Wed/19, 7:30pm; Thurs/20-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. TheatreWorks presents Patrick Barlow's comic adaptation of the book and movie of the same name.

Treefall New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctsf.org. \$24-40. Previews Fri/21-Sat/22, 8pm; Sun/23, 2pm; Jan 26-28, 8pm. Opens Jan 29, 8pm. Through Feb 27. New Conservatory Theatre Center presents a tale of erotic attraction by Henry Murray.

BAY AREA

The Agony and the Ecstasy of Steve Jobs Berkeley Rep, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Previews Thurs/20-Sat/22, 8pm. Opens Sun/23, 7pm. Call for dates and times. Through Feb 27. Storyteller Mike Daisey spins a yarn about the Apple head. **Heartbreak House** Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-0999, www.berkeleyrep.org. \$12-15. Opens Fri/21, 8pm. Runs Fri-Sat, 8pm (also Feb 13, 2pm; Feb, 17, 8pm). Through Feb 19. Actors Ensemble of Berkeley presents the George Bernard Shaw comedy set just before World War I.

ONGOING

Clue Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$15-35. Wed-Fri, 8pm; Sat, 7 and 10pm. Through Feb 19. Boxcar Theatre presents a play based on a movie based on a board game.

No Good Deed Pear Avenue Theatre, 1220 Pear, Mtn View; (650) 254-1148, www.thepear.org. \$15-30. Thurs-Fri, 8pm; Sat, 8pm; Sun, 2pm. Pear Avenue Theatre presents a world premiere noir-inflected play by Paul Braverman.

Party of 2 – The New Mating Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.partyof2themusical.com. \$27-29. Sun, 3pm. Open-ended. A musical about relationships by Shopping! The Musical author Morris Bobrow.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

BAY AREA

East 14th – True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$20-50. Call for times. Through Feb 13. Don Reed's one-man show continues its extended run.

The Last Cargo Cult Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Feb 20. Mike Daisey stars in a one-man show about obsession with commerce.

Of the Earth – The Salt Plays Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgun-players.org. \$17-30. Thurs-Sat, 8pm; Sun, 5pm. Through Jan 30. If those whom the gods favor die young, it's probably just as well for Odysseus (Dan Bruno) that Zeus (Rami Margron) happens to be irked at him. That Zeus occasionally manifests as a scary nurse with a penchant for ballroom dance is one of but many mysterious angles Jon Tracy teases out of the standard Odysseus myth. Another involves the instant-messaging potential of paper planes; a third, a blunt addiction metaphor for warmongering. In what must surely be a happy coincidence, the design elements and staging of *Of the Earth* are curiously similar to those of the recent Cutting Ball production of *The Tempest*. Characters leaping about from floor-to-ceiling ladders to physically embody shipwrecks and monsters, a handful of actors playing multiple roles, watery video installations, even the allusion to mental illness and modern psychiatry are threads that tie the two productions, however unsuspectingly, together. Happily for The Shotgun Players, their version floats above the comparison with a host of extra tension-drivers—the sinuously menacing fighting-style of Posiedon (Anna Ishida), the heart-throb pounding of Taiko drums, the sensual

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Playwrights Horizons, Inc., New York City, produced the world premiere of *Clybourne Park* off Broadway in 2010. Executive Producers Dianne and Ron Hoge; Patti and Rusty Rueff

machinations of Circe (Charisse Loriaux), the clever usage of Penelope's (Lexie Papedo) "tapestry" to weave together the action. And though at times the thread is broken mid-scene, we are finally given to understand that this epic tale of war's fallout is first and finally a story of love. (Gluckstern)

Strange Travel Suggestions The Marsh Berkeley, Cabaret, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org, \$15-35. Thurs-Fri, 8pm; Sat, 5pm. Through Feb 19. Jeff Greenwald stars in a one-man show about the vagaries of wanderlust.

World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org, \$8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

PERFORMANCE/DANCE

Gush Brava Theater, 2783 24th St; 6470-2822, www.brava.org. Call for dates and times (through Jan 29). \$15-35. Brava presents a

dance series curated by Joe Goode.

A Hand in Desire Viracocha, 998 Valencia; (800) 838-3006, www.brownpapertickets.com, \$20. Fri-Sat, 8pm (through Jan 29). EmSpace Dance presents a "remix" of *A Streetcar Named Desire*.

Women of the Way Festival Shotwell Studios, 3252-A Shotwell; and The Garage, 975 Howard; (800) 838-3006, www.ftloose.org. Call for dates and times (through Jan 30). \$15-20. The dance festival celebrates its 11th anniversary with 23 new shows.

BAY AREA

Marga's Funny Mondays The Cabaret at The Marsh Berkeley, 2120 Allston; (800) 838-3006, www.themarsh.org. Mon/24, 8pm. \$10. Marga Gomez kicks off a Monday night comedy series.

Tango Buenos Aires Zellerbach Hall, UC Berkeley campus, Berk; (510) 642-9988, www.calperformances.org. Fri/21, 8pm. \$22-52. The dance company visits the Bay Area as part of a ten-week tour of North America. **SFBG**

Events listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Weekly Picks.

WEDNESDAY 19

Tom Rachman Bookshop West Portal, 80 West Portal, SF; (415) 564-8080. 7p.m., free. Like books on tape, only better -- Tom Rachman reads from his highly acclaimed debut novel *The Imperfectionist*, a collection of short stories set in and around an Italian English language newspaper for travelers and ex-pats. A journalist himself, Rachman's writing has been described as alternately hilarious and heart-wrenching. Come see what all the hullabaloo is about.

THURSDAY 20

Pitchapalooza: American Idol for Books Booksmith, 1644 Haight, SF; (415) 863-8688, www.booksmith.com. 7:30pm, free. This *American Idol*-like event for writers unfortunately doesn't feature a drunk and effed-up-on-pills Paula Abdul, but it could take you one step closer to becoming a published author. Pitch your book in one minute or less to an all star cast of publishing experts -- the most convincing scribe gets an introduction to an agent that can help them realize their book dreams. Anyone who buys a book in the store that day gets a free consultation, making this a must-do for all you struggling artists. Bay Area

Wild World of Frogs Randall Museum, 199 Museum Way, SF; (415) 554-9600, www.randall-museum.org. 7:30pm, free (donations encouraged). Dr. Jerry Kreiger, Save the Frogs! founder and director, will tell you everything you didn't know you wanted to learn about frogs -- from the interesting and funny to the downright sad (200 species of our skin breathing homies have become extinct over the last 30 years). Support the first and only public charity dedicated to amphibian conservation.

FRIDAY 21

Birds and Bees Collide Space Gallery, 1141 Polk, SF; (415) 377-3325, www.birdlovesbee.com. 8pm, free. Celebrate the release of Birdlovesbee: Artists in Collaboration with writer Camille Ikalina Robles -- founder of One Red Delicious Press -- and a bevy of emerging artists. For Birdlovesbee, Robles passes her writing off to an artist who, in turn, creates a reaction in their chosen medium, resulting in beautiful, handmade zines. Collaborators include photographer Marie Dewitt and film artist Dennis Maxwell. Special musical performance by Silian Rail and DJ set by DJ Shortround.

SATURDAY 22

The Uncomfortable Zones of Fun Temescal Arts Center, 511 48th St., Oakl.; (510) 526-7858, www.temescalartscenter.org. 8pm, donations suggested. Prepare to get ... uncomfortable. Frank Moore, shaman, disabled performance artist, and 2008 presidential candidate, merges music, dance, erotica, religion and improv to create an experience few people have an easy time describing.

Jewelry-making class The Bead Store, 417 Castro, SF; (415) 861-7332, www.thebeadstoref.com. 11am-noon and 3-4pm, free (plus materials purchase). Tucked away on Castro Street amidst the countless bear bars and penis-shaped pasta peddlers lies a cozy little shop for all of your jewelry-making needs, including monthly classes. Perhaps you would like to recreate a piece of jewelry you once owned but lost after a night of too many Racer 5's? You'll want to attend the

11am "Bring Your Project" class. Stick around for the 3pm "Made with Love" class and make your sweetheart a heart-shaped pendant or earrings with materials provided by the shop. Call to reserve a spot because spaces are limited.

ChicaChic opening reception California Institute of Integral Studies, 1453 Mission, SF; (415) 575-6242, www.ciis.edu. 6-8 pm, free. Five leading chicana visual artists show their greatly varying work, which honors the themes and iconography of the Chicano civil rights movement of the 1960s and '70s, yet at the same time provides new imagery for a newer and faster paced media-saturated society. Reception includes a panel discussion featuring the exhibition artists and curator.

SUNDAY 23

Cal Science and Engineering Festival UC Berkeley Sutardja Hall, Berk., (510) 642-0352, www.scienceatcal.berkeley.edu/festival. 11 am-3 pm, free. Cal drops the science from astronomy to zoology. Join the search for extraterrestrial intelligence, witness unicycle basketball, touch a real human brain, excavate fossils, make an earthquake, play silly animal games, and yes, there will be liquid nitrogen! Honorary UC Berkeley science degree not included.

TUESDAY 25

Delectable Delights: Tales of Food and Disaster Space Gallery, 1141 Polk, SF; (415) 377-3325, www.litupwriters.com. 7:30-9pm, free. LitUp Writers' Humor Storytelling Series combines everyone's favorite defense mechanism: humor, with everyone's favorite coping mechanism: food. Sounds like a win-win right? Local writers perform, sharing funny stories about their obsessions with, or disgust for, the things we eat. **SFBG**

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CHICA\CHIC JANUARY 22 - MARCH 18, 2011

La Nueva Onda/The New Wave of Chicana Art **www.ciis.edu/arts**



CIIS MAIN BUILDING, 3RD FLOOR 1453 Mission Street (at 11th Street), San Francisco M-F, 9:00AM-6:30PM Saturday and Sunday, 9:00AM-3:00PM	AND	CIIS MINNA STREET CENTER, 2ND FLOOR 695 Minna Street (at 8th Street), San Francisco M-F, 9:00AM-6:00PM (or by app't.) Please ring doorbell for entry.
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OPENING RECEPTION AND ARTISTS' PANEL: Saturday, January 22, 6:00PM, Namaste Hall, CIIS Main Building
FEATURING: Ana Teresa Fernandez, Angelica Muro, Mitsy Ávila Ovalles, and Shizu Saldamando in conversation with Amalia Mesa-Bains

For more information on ChicaChic: <http://www.ciis.edu/arts>
 Ana Teresa Fernandez, *Aquarius*

Sponsored by a grant from the National Endowment for the Arts 

The Cannabis Issue

California voters may have rejected the proposition to legalize marijuana, but the medical marijuana industry continues to thrive in the city of its birth, San Francisco. City Editor Steven T. Jones updates his guide to the Bay Area's best dispensaries and explores new trends, from the booming edibles industry to Oakland's controversial effort to license massive pot-growing operations.

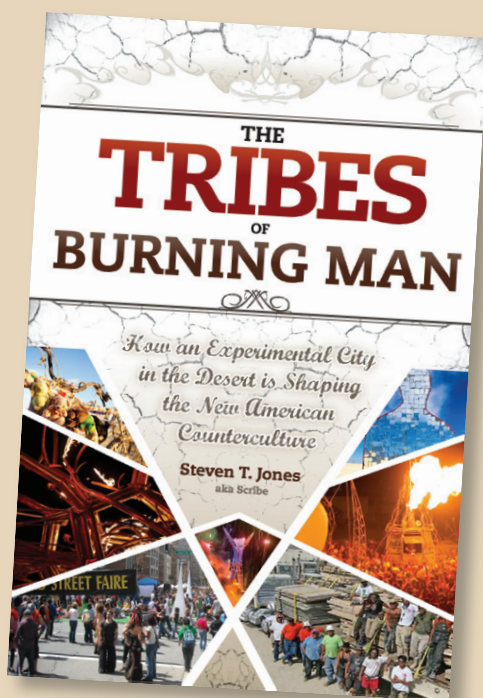
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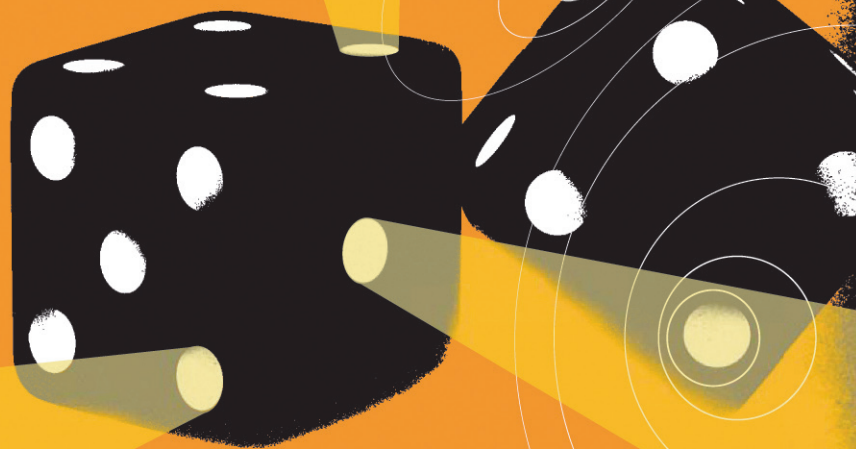
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ONGOING
CONT>>

four relationships we spend nearly two hours here not caring about. The most one can say for Shana Feste's drama is that it underplays its many clichés. But even that turns out to be a mistake, since her script is so sketchy that the clichés are all it has going for it. Yes, Paltrow, Hedlund, and Meester can sing (oddly, actual country music star McGraw has a non-singing role), but the songs here are unmemorable and dully staged, albeit invariably greeted by wildly cheering on-screen audiences whose enthusiasm isn't infectious. Acting-wise, nobody disgraces themselves, but *Country Strong* feels like a movie pushed into production when its screenplay was still in the development stage — it lacks narrative spine, and the usual factors that might compensate (colorful supporting roles, authentic atmosphere, music-industry insight etc.) are MIA. (1:51) (Harvey)

The Dilemma A dilemma: being stuck with two terrible options, say, having to watch a Vince Vaughn movie (that isn't 1996's *Swingers*) or an episode of the *King of Queens*, starring Kevin James. With Ron Howard's *The Dilemma*, you don't have to choose. Middle American dreams come true by pairing two actors who define undeserving success. The film plays like an extended episode of a CBS sitcom, complete with the timeless trope of average-looking guys coupled with stunning women. However, like James, some things don't make the transition to the big screen very well, as Howard illustrates perfectly in an intimate scene by contrasting the faces of Vaughn and actress Jennifer Connelly via extreme close-up. The plot? Ronny (Vaughn) catches Geneva (Winona Ryder) cheating on his BFF (James), but can't tell because they are working on an important project: developing an electric car that's not "gay." (Seriously.) Not quite a dilemma, cheap complications prolong the film to the point that you'll scream for Vaughn to confess and start the credits. (1:58) (Ryan

Prendiville)

▣ **Fair Game**
(1:46)

The Fighter (1:54)

▣ **The Girl Who Kicked the Hornet's Nest**
(2:28)

▣ **The Green Hornet** I still don't understand why this movie had to be in 3D, or what Cameron Diaz's character has to do with anything, but I liked *The Green Hornet* in spite of myself. Only in Hollywood could artsy director Michel Gondry hook up with self-satisfied comedian Seth Rogen, who stars in and co-wrote this surprisingly amusing (if knowingly lightweight) superhero entry. After the death of his father (a megarich newspaper owner — how retro!), Rogen's party boy Britt Reid decides, either out of boredom or misdirected rebellion, to become an anti-crime vigilante *only pretending* to be a criminal. (And that's about as complicated as this movie gets.) Helping him, which is to say creating all of the cool cars and gadgets and single-handedly winning all of the fist fights, is Kato (Taiwanese actor Jay Chou, taking over the role Bruce Lee made famous). As himself, Reid is so obnoxious he pisses off newspaper editor Axford (Edward James Olmos); as the Hornet, he's so obnoxious he pisses off actual crime boss Chudnofsky, played by movie highlight Christoph Waltz — more or less doing a Eurotrash twist on his Oscar-winning *Inglourious Basterds* (2009) Nazi. (1:29) (Eddy)

▣ **I Love You Phillip Morris**
(1:38)

▣ **The Illusionist** Now you see Jacques Tati and now you don't. With *The Illusionist*, aficionados yearning for another gem from Tati will get a sweet, satisfying taste of the maestro's sensibility, inextricably blended with the distinctively hand-drawn animation of Sylvain Chomet (2004's *The Triplets of Belleville*). Tati wrote the script between 1956 and 1959 — a loving sendoff from a father to a daughter heading toward selfhood — and after reading it in 2003 Chomet decided to adapt it, bringing the essentially silent film to life with 2D animation that's as old school as Tati's ambivalent longing for bygone days. The title character should be familiar to fans of Monsieur Hulot: the illusionist is a bemused artifact of another age, soon to be phased out with the rise of rock 'n' rollers. He drags his ornery rabbit and worn bag of tricks from one ragged hall to another, each more far-flung than the last, until he meets a little cleaning girl on a remote Scottish island. Enthralled by his tricks and grateful for his kindness, she follows him to Edinburgh and keeps house while the magician works the local theater and takes on odd jobs in an attempt to keep her in pretty clothes, until she discovers life beyond their small circle of fading vaudevillians. Chomet hews closely to bittersweet tone of Tati's films — and though some controversy has dogged the production (Tati's illegitimate, estranged daughter Helga Marie-Jeanne Schiel claimed to be the true inspiration

for *The Illusionist*, rather than daughter and cinematic collaborator Sophie Tatischeff) and Chomet neglects to fully detail a few plot turns, the dialogue-free script does add an intriguing ambiguity to the illusionist and his charge's relationship — are they playing at being father and daughter or husband and wife? — and an otherwise straightforward, albeit poignant tale. (1:20) *Smith Rafael*. (Chun)

Inside Job (2:00)

The King's Speech (1:58)

Little Fockers (1:50)

▣ **Made in Dagenham**
(1:53)

▣ **On the Bowery** The Roxie offers a re-release showcase of *On the Bowery*, a 1956 piece of early U.S. independent cinema that won major prizes. But many observers at the time wanted it dragged into some dark alley under cover of darkness, then quietly removed, lest polite society sift through the unflattering mess. The 65-minute feature echoed Italian neo-realism's influence, as it mixed documentary footage with dramatic elements using nonprofessional actors basically playing themselves. It also provided a filmmaking "school" for debuting director Lionel Rogosin. Interviewed just before his turn-of-millennium death for 2009's *The Perfect Team: The Making of On the Bowery*, which the Roxie is also showing, Rogosin recalls approaching this endeavor (initially planned as a short) with char-

CONTINUES ON PAGE 42 >>

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Judi Diamond – WIL-FM/St. Louis

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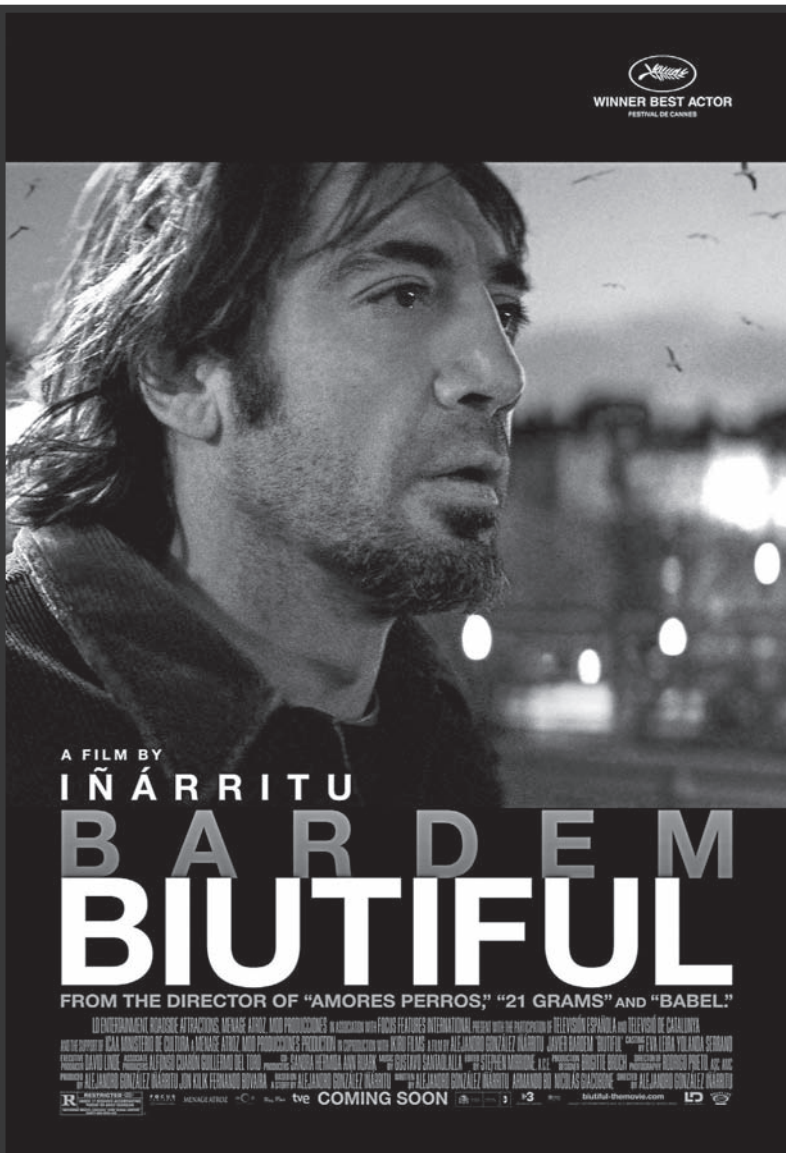
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Breakfast at Tiffany's (1961), directed by the late Blake Edwards, plays the Red Vic Wed/19-Thurs/20.

Schedules are for Wed/19–Tues/25 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5. "OpenScreening," Thurs, 7:30. For participation info, email atao-penscreening@atasite.org.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-20. **The Social Network** (Fincher, 2010), Wed, 2, 4:30, 7, 9:20. "SF Sketchfest: Tribute to *It's Garry Shandling's Show*," Thurs, 7; "Night of the Shorts," Thurs,

9:30. For tickets (\$25) visit www.sfsketchfest.com. "Noir City 9:" •**High Wall** (Bernhardt, 1947), Fri, 7:30, and **Stranger On the Third Floor** (Ingster, 1940), Fri, 9:30; •**Strangers in the Night** (Mann, 1944), Sat, 1, 4:40, and **Gaslight** (Cukor, 1944), Sat, 2:20; •**They Won't Believe Me** (Pichel, 1947), Sat, 7:30, and **Don't Bother to Knock** (Baker, 1952), Sat, 9:30; •**A Double Life** (Cukor, 1947), Sun, 1, 4:15, 7:45, and **Among the Living** (Heisler, 1941), Sun, 3, 6:15; •**The Lady Gambles** (Gordon, 1949), Mon, 7:30, and **Sorry, Wrong Number** (Litvak, 1948), Mon, 9:30; **The Dark Mirror** (Siodmak, 1948), Tues, 7:30, and **Crack-Up** (Reis, 1947), Tues, 9:30. For complete program information, visit www.noircity.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. "For Your Consideration:" **The Human Resources Manager** (Riklis, 2010), Wed, 7; **Steam of Life** (Berghäll and Hotakainen, 2010), Thurs, 7. **The Illusionist** (Chomet, 2010), Jan 21-27, call for times.

FIRST UNITED METHODIST CHURCH Nine Ross Valley Dr., San Rafael; www.miffamericas.org. \$5-10. **Why We Come**, Fri, 7:30.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Casino Jack and the United States of Money** (Gibney, 2010), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: New Year's Revolutions:" **A Tale of Two Cities** (Conway, 1935), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema: Fantasy Films and Realms of Enchantment:" **Beauty and the Beast** (Cocteau, 1946), Wed, 3:10. "Radical Light: Alternative Film and Video in the San Francisco Bay Area:" "Luminous Projections: Light in Bay Area Film and Performance," Wed, 7:30; "Post-Conceptual Performance Video, 1977-1997," Sun, 5:30. "World Cinema Foundation:" **Dry Summer**

(Erksan, 1964), Thurs, 7; **Al Momia** (Salam, 1969), Sat, 6:30; **The Housemaid** (Kim, 1960), Sat, 8:35; **The Wave** (Zinnemann and Muriel, 1936), Sun, 4. "Suspicion: The Films of Claude Chabrol and Alfred Hitchcock:" **Blackmail** (Hitchcock, 1929), Fri, 7; **This Man Must Die** (Chabrol, 1969), Fri, 8:40.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10; www.redvicmoviehouse.com. **Breakfast at Tiffany's** (Edwards, 1961), Wed-Thurs, 7, 9:25 (also Wed, 2). **Let Me In** (Reeves, 2010), Fri-Sat, 7, 9:25 (also Sat, 2, 4:25). **Last Train Home** (Fan, 2009), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Tiny Furniture** (Dunham, 2010), Jan 25-27, 7:15, 9:25 (also Jan 26, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. •**On the Bowery** (Rogosin, 1956) and **The Perfect Team** (Rogosin, 2009), Wed-Thurs, call for times. **Two in the Wave** (Laurent, 2009), Jan 21-27, call for times. "Bringing Up Léaud: The Antoine Doine Cycle:" **The 400 Blows** (Truffaut, 1959), Fri, 6:45, 8:45; **Made in the U.S.A.** (Godard, 1966), Sat, 3:15, 5:15, 6:45, 8:45; **Masculine Feminine** (Godard, 1966), Sun, 2:45, 4:45, 9:15; **La Chinoise** (Godard, 1967), Sun, 7:15; **Stolen Kisses** (Truffaut, 1968) with "Anton Et Colette" (1962), Mon, 6:30, 9; **Bed and Board** (Truffaut, 1970), Tues, 6:45, 8:45.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. \$10-12. **Evangelion 1.0: You Are (Not) Alone** (Anno, 2009), Wed-Thurs, 7:15; **Evangelion 2.0: You Can (Not) Advance** (Anno, 2011), Jan 21-27, check website for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13-March 27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). **Ne change rien** (Costa, 2009), Thurs, 7:30; Sun, 2.

DE YOUNG MUSEUM Koret Auditorium, 50 Hagiwara Tea Garden Dr., SF; www.ruthstable.org. Free. **Ruth Asawa: Roots of an Artist** (Toy, 2011), Fri, 6, 7:15. **SFBG**

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WHITE MANNA, GREG ASHLEY, OUTLAW, Elbo Room	TOBACCO SEVENTEEN EVERGREEN New Parish Oakland	GUSTER Fillmore	OLD 97'S Fillmore
MATTHAU, 7 ORANGE ABC, ONE MOMENT Uptown Oakland	JONATHAN COULTON PAUL & STORM Great American	ZION I New Parish Oakland	DAVID BERKELEY Swedish American Hall
YOUNG PRISMS MELTED TOYS Bottom of the Hill	MAC MILLER CASEY VEGGIES Slim's	PAPA GROWS FUNK ALLOF A SUDDEN Slim's	PIGS OUTDOORSMEN DEAD MEAT Hemlock Tavern
DEAD WESTERNS MOSSHREAD Hemlock Tavern	ROYAL BANGS FOSTER THE PEOPLE Rickshaw Stop	RA RA RIOT, GIVERS Great American Music Hall	SOUL KRUSH Mezzanine
THE THIRD VICTIM OF ABIGAIL RUTLEDGE SUPERFINOS VTO Kimo's	NECTARINE PIE THESE HILLS OF GOLD Hemlock Tavern	DIRTYBIRD Mezzanine	FU MANCHU DUSTED ANGEL Bottom of the Hill
PLANET BOOTY, SUPER ADVENTURE CLUB Cafe Du Nord			

SUN 1/23	MON 1/24	TUE 1/25	WED 1/26
MADBALL, CRUEL HAND, CRUCIFIED, BOUNDARIES Parkside	EL TEN ELEVEN SUPERHUMANIDS New Parish	AMOS LEE VUSI MAHASELA Fillmore	OR, THE WHALE POOR BAILEY CASH PONY Uptown, Oakland
BRYAN GREENBERG Cafe Du Nord	WAR Yoshi's	WOVENHAND, GIT SOME, COMMON EIDER KING EIDER Bottom of the Hill	DOMESHOTS KAJILLION LLONA STALLER Bottom of the Hill
BEEP!, DINOSAUR FEATHERS Hemlock Tavern		SONYA COTTON HONEYCOMB EVER ISLES Rickshaw Stop	THE HANDSOME FAMILY Cafe Du Nord
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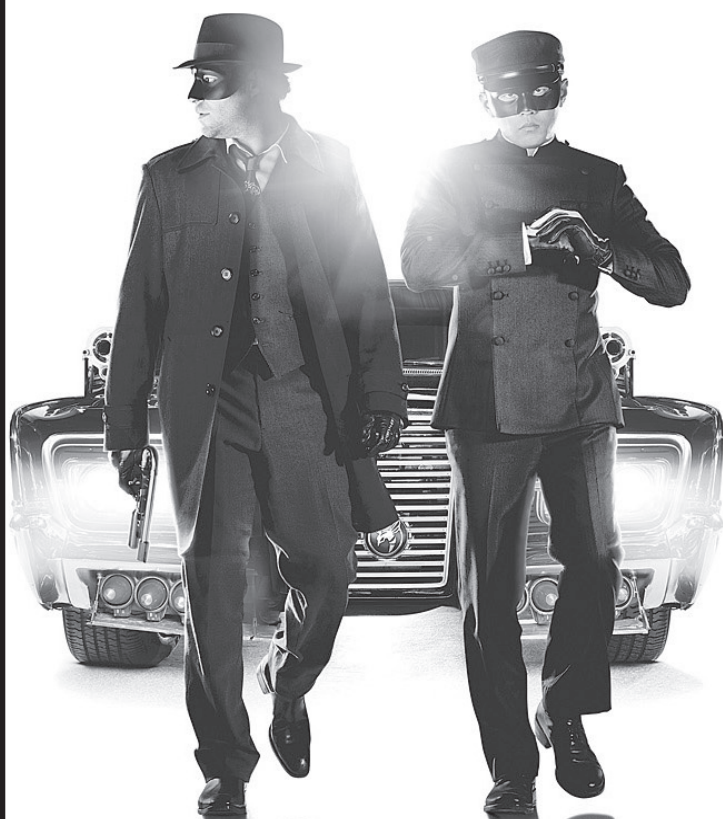
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acteristic immersive fervency. Having decided to focus on New York's Skid Row district — the onetime flourishing heart of Manhattan whose slow degeneration began when an overground rail built in the 1870s bypassed stopping there — he spent a full six months befriending and bar-crawling with "Bowery bums." In the saloons and flops he found his cast, and even his crew. *On the Bowery* won great acclaim in Europe and an eventual Oscar nomination as Best Documentary. Yet Eisenhower America preferred the less seemly aspects of its domestic life be kept hidden from view. The film's shocking vistas of bruised, broken, passed-out "forgotten men" littering already decrepit city sidewalks at dawn seemed not just an ugly truth but an unallowable one.

(1:15) **Roxie.** (Harvey)

127 Hours (1:30)

Rabbit Hole

(1:32)

Season of the Witch (1:38)

The Social Network (2:00)

Castro.

Somewhere (1:38)

Tangled (1:32)

The Tourist (1:44)

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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0331955-00 The following person is doing business as **The Royal Cuckoo**, 3202 Mission St San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Miller. This statement was filed by Magdalena Zevallos on December 8, 2010. **#113257. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332125-00 The following per-son is doing business as **Common Scents**, 3920 A 24th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jan Van Swearingen. This statement was filed by Melissa Ortiz on December 17, 2010. **#113258. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332197-00 The following person is doing business as **1. San Francisco Energy and Construction, 2. SF Energy and Construction**, 3145 Geary #39 San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Ronald S. Burk. This statement was filed by Jennifer Wong on December 22, 2010. **#113259. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332237-00 The following person is doing business as **Hawaiian Blossom Spa**, 710 Post St San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/22/10. Signed Anne Passagne. This statement was filed by Jennifer Wong on December 24, 2010. **#113265. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332295-00 The following person is doing business as **Tatum Brooke Photography**, 1800 Broadway St Apt. 502 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/10. Signed Kimberly Martin. This statement was filed by Jennifer Wong on December 29, 2010. **#113266. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332379-00 The following person is doing business as **LKJ Art**, 2226 33rd Ave San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Johnston. This statement was filed by Nory Hanson on January 3, 2011. **#113267. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332468-00 The following per-son is doing business as **Faultline Floral Design**, 362 Waller St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/6/11. Signed Maria Elena Finestone. This statement was filed by Magdalena Zevallos on January 6, 2011. **#113270. January 12, 19, 26 and Febru-ary 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332525-00 The following per-son is doing business as **Garo's Jewelry**, 888 Brannan St #121 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/7/01. Signed Garabet G. Demirjian. This statement was filed by Susanna Chin on January 7, 2011. **#113273. January 12, 19, 26 and February 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332535-00 The following person is doing business as **Fitness Restoration**, 1217 Douglass St San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/7/11. Signed Frances Ward White. This statement was filed by Magdalena Zevallos on January 7, 2011. **#113274. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332559-00 The following person is doing business as **1. Daly's Dive Bar & Grill, 2. Buck Tavern**, 1655 Market St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/29/10. Signed Christopher Daly. This statement was filed by Melissa Ortiz on January 10, 2011. **#113276. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332645-00 The following person is doing business as **Pause**, 1666 Market St San Francisco, CA 94102. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Chris Tavelli. This statement was filed by Alan Wong on January 12, 2011. **#113277. Janu-ary 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332654-00 The following person is doing business as **Placecast**, 165 Page St San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/1/10. Signed Anne Bezancon. This statement was filed by Jennifer Wong on January 12, 2011. **#113278. January 19, 26, February 2 and 9, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **December 22, 2010**. To Whom It May Concern: The name of the applicant is: **Small Potatoes Catering and Events, Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 35 6th St San Francisco, CA 94103. Type of License Applied for: **41 – ON-SALE BEER AND WINE – EATING PLACE. Publication dates: January 12, 19 and 26, 2011 L#113269**

NOTICE OF APPLICATION TO SELL ALCO-

HOLIC BEVERAGES Date of Filing Applica-tion: **January 14, 2011**. To Whom It May Concern: The name of the applicant is: **LA ESQUINA LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 317 Connecticut St, San Francisco, CA 94107-2815. Type of License Applied for: **41- ON-SALE BEER AND WINE – EATING PLACE. Publication dates: January 19, 2011 L#113275**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Pres-ent Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 15, 2011. Time: 9:00 AM room – 218. Signed by James J McBride, Presiding Judge on December 16, 2010. Endorsed Filed San Francisco County Superior Court on Decem-ber 16, 2010 by Elias Butt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113261**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-10-547384. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Anna Siu, Victor Chan for change of name. TO ALL INTERESTED PERSONS: Petitioner **Anna Siu, Victor Chan** filed a petition with this court for a decree changing names as follows: Present Name: Collin Siu Chan Proposed Name: **Collin Chan Siu**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 24, 2011. Time: 9:00 AM room – 218. Signed by James J McBride, Presiding Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113260**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-10-547385. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Aileen Marie Aponte Wheeler and Christopher Campbell Wheeler for change of name. TO ALL INTERESTED PERSONS: Petitioner **Aileen Marie Aponte Wheeler and Christopher Campbell Wheeler** filed a petition with this court for a decree changing names as follows: Present Name: Andrew Campbell Wheeler Proposed Name: **John Campbell Wheeler**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 22, 2011. Time: 9:00 AM room – 218. Signed by James J McBride, Presid-ing Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Elias Butt, Deputy Clerk. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113271**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-11-547406. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Don Chin for change of name. TO ALL INTERESTED PERSONS: Petitioner **Don Chin** filed a peti-tion with this court for a decree changing names as follows: Present Name: Don Chin AKA Don Get Chin, Doon Get Chin Proposed Name: **Don Chun Kit Chin**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 8, 2011. Time: 9:00 AM room – 514. Signed by James J McBride, Presiding Judge on January 4, 2011. Endorsed Filed San Francisco County Superior Court on January 4, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113272**

SUMMONS (FAMILY LAW) CASE NUMBER

FDI-10-773721 NOTICE TO RESPONDENT: Mary Nguyet Phan. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Wanderson Alves Cavalcante Folha. you have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), and the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE The restraining orders on page 2are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllis-ter Street, San Francisco, CA 94102. The ad-dress, and telephone number of petitioner's attorney, or petitioner without an attorney, is Wanderson Alves Cavalcante Folha 312 Pioche St San Francisco, CA 94134 415-724-1926. Endorsed FILED, San Francisco County Superior Court, on December 6, 2010 by Rosalinda Ponce, Clerk; Rosa Linda Ponce, Deputy Clerk. Notice To The Person Served: You are served as an individual. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113268**

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EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

SEEKING A FRIEND

Hispanic American lady, brown/brown, tan complexion, nice looking, seeking college-educated American gentleman, 75+, prefer Catholic, who likes to travel and have adventures. ☎861416

LET'S CELEBRATE 2011!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. ☎322201

I'M WAITING FOR YOU!

SWF, 59, 5'7", 125lbs, N/S, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. ☎329702

SEEKS THE RIGHT ONE!

SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ☎331622

YOU WON'T BE SORRY!

SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

READY TO TAKE A CHANCE!

Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ☎331630

TENNIS ANYONE?

Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ☎331632

ISO GENUINE PERSON

Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. ☎331680

NATIVE

AMERICAN ISO SAME

Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

LET'S LAUGH TOGETHER!

Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

YOU FOUND ME!

SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

EUROPEAN WOMAN

SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

SEEKING MY BASHERT

Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

› men seeking women

LET'S MEET

77-year-old retired Caucasian Christian high school teacher in Daly City wishes to meet and date a retired Caucasian lady for the object of marriage. I don't smoke, I'm a social dancer, play music in bands, own my own home and car and love my cat. ☎328838

A GREAT GUY

Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. ☎329843

CASUAL RELATIONSHIP

SBM, 34, N/S, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. ☎329799

VERY CLASSY GUY

Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

VINTAGE EYEGLASSES

Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

TIRED OF SOAP OPERAS?

Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE

Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

LET'S MEET AND TALK

SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

SEEKS ONE SPECIAL LADY

WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. ☎334892

A GENTLE STYLE...

Because I love. SWM, 60, 5'11", handsome, good values, looks ten years younger, seeking woman for friendship, maybe more. Enjoy city walks and going to Marin Co. ☎319190

LET'S HAVE SOME FUN!

SM, 25 just moved to the Bay Area from Redondo Beach, CA. Looking for some fun, exciting, and interesting people to hang around with. I'm an Engineering student that works really hard and on my time off I like to play really hard! Come join me for some fun. ☎326859

AMBITIOUS MAN

SM, 50s, friendly, goal-oriented, caring, honest, optimistic, with good values, loves music, surfing, beaches, travel, just watching tv. Seeking SF, late 30s-late 40s, who enjoys the same, for LTR. ☎328999

LET'S HAVE FUN TODAY!

Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

SEEKING POSSIBLE LTR

SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

SEARCH NO FURTHER!

Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

BOYISHLY CHARMING

Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

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SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

LET'S MEET SOON!

Tall, mature WM to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

LET'S MEET SOON!

I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

› men seeking men

BI MALE SEEKS SAME

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Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and Bi. I also like dominant women. ☎232423

› tv/ts

LET'S HOOK UP!

Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. ☎335082

› kinksters

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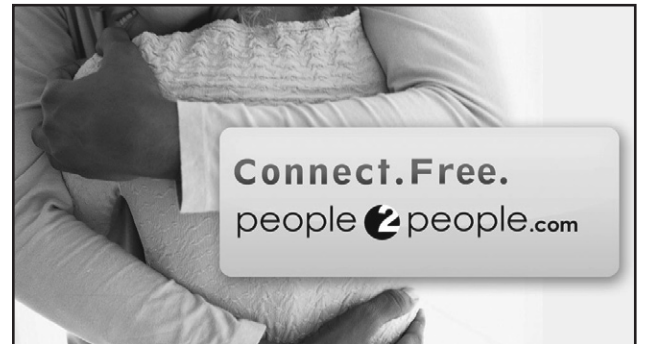
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This project has been funded with Federal funds from the National Institute on Drug Abuse, DA027161 and DA023567.

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